DOCUMENT RESUME

ED 041 533 HE 001 612

AUTHOR	Feldman, Edmund Burke, Ed.
TITLE	Art in American Higher Institutions.
INSTITUTION	National Art Education Association, Washington, D.C.
PUB DATE	May 70
NOTE	112p.
AVAILABLE FROM	The National Art Education Association, 1201 Sixteenth Street, N.W., Washington, D.C. 20036 ($2.50)
EDRS PRICE	EDRS Price MF-$0.50 HC Not Available from EDRS.
DESCRIPTORS	*Art, *Art Education, *Art Teachers, Educational Environment, *Higher Education

ABSTRACT

This volume of 11 articles contains a comprehensive statement about the visual arts as they are encountered in post-secondary education. The articles are: (1) "Art and the Liberal Arts: A Trivial, Artificial, Irrelevant Antagonism" by Albert Bush-Brown; (2) "The Arts in Higher Education: A Question of Priorities" by Lawrence Dennis; (3) "Access to Art Objects: Museums and the Future" by S. Dillon Ripley; (4) "The Education of the Professional Artist" by Louis Finkelstein; (5) "The Education of the Art Professional: The Designer" by Victor Papanek; (6) "Scholars Today" by Gulnar Bosch; (7) "The Education of Art Professionals: The Teacher" by Jerome Hausman; (8) "Art in Higher Education: Inquiry and Prescription/Institutional Forms and Functions" by Albert Christ-Janer; (9) "The Learning Environment" by John Cataldo; (10) "Art, Government, and the Social Milieu" by Charles M. Dorn; and (11) "Projections: Hopes and Fears" by Edmund Burke Feldman. The common thread running through these articles is the assumption that teaching and learning in the arts will be substantially different in the future from what it has been in the past. (AF)

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ART IN AMERICAN HIGHER INSTITUTIONS

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May 1970

The National Art Education Association
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

HE 001 612

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ED 071233

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Preface

A professional organization devoted to education in the visual arts cannot confine its interests to instruction or research at any particular level. Instead, it has to recognize the interconnectedness of all teaching and learning in the arts. This means that art in schools and colleges, museums and universities, professional art schools and community art centers, falls legitimately within our purview. Insofar as these varied institutions engage in art instruction—by whatever means and on behalf of whatever publics—they are engaged in the business of art education. It would be most unwise for art educators to work for the aesthetic development of grade school children exclusively, and to ignore what becomes of them afterward so far as their commerce with the visual arts is concerned. With this volume, the NAEA expresses its interest in, and concern about, the visual arts as they are encountered in all post secondary institutions.

In commissioning the publication, it was the hope of the NAEA Board that a comprehensive statement could be formulated that might serve as a description of the multiplying impingements of the arts on higher education and as a guide to the opportunities and perils confronting teachers and administrators in the visual arts during the next decade. Consequently, our authors proceed on the assumption that teaching and learning through the arts will in the future be substantially different from what it has been in the past. Unlike some scholarly observers of the arts in education, we do not perceive our role as one of consolidation of status, or of implementation of goals already long extablished. It must be obvious that the social and educational ferment of recent years precludes strategies concerned primarily with such parochial issues as the recruitment of outstanding art majors (although that is important); the allocation of larger sums for slides, reproductions, audio-visual equipment, and gallery space (although these are important); or the politics of consolidating art courses in required curricular sequences (although that, too, is important). Instead, we have endeavored to relate our statements to the impact on art instruction of encompassing issues facing higher education in general, and liberal and professional studies in particular.

The volume begins with Dr. Bush-Brown's statement on the arts in the context of study in the liberal arts and humanities. Clearly our largest constituency includes those college and university students who will not be art professionals, but who will be related to art as consumers and patrons. The changing character of traditional liberal arts institutions, and the upward invasion of secondary schools and the downward invasion of graduate schools, as Jacques Barzun has observed, necessarily call for a redefinition of studio and theoretical study in art for non-art majors.

In Chapter 2, Lawrence Dennis addresses himself to the problems of articulation between secondary programs, two-year college programs, and four-year college programs. He also attends to a matter we have been slow to investigate—advanced placement art. He identifies problems related to the evaluation of previous art instruction—problems that secondary school teachers and college admissions people must face. All of these questions ultimately affect the opportunities American high school graduates will have for significant encounters with art at post secondary levels.

Increasingly, we are beginning to appreciate the role of the museum as an art educational institution in addition to its role as a conserving institution. S. Dillon Ripley has been outstanding among museum administrators in his ability to bring the specialized resources of a great collection, that of the Smithsonian, to the broad public such an institution serves, and without diluting the intellectual, scientific, and aesthetic values of the exhibits themselves. To be sure, college and university art galleries do not face problems of the magnitude of the Smithsonian; still the reader encounters a museum philosophy in Mr. Ripley's chapter which may well apply to all who are engaged in the business of advancing learning through the visual resources of the museum of art gallery.

Art education in the schools has long enjoyed a symbolic relation with the professional education of artists. Teachers of art were themselves trained as artists. Others look to art schools and university art departments for help in their work with children and adolescents. Today, there appears to be a growing convergence between art education for future artists and for the citizen in general. Moreover, that convergence would appear to result mainly from the liberalization of the artist's education rather than the professionalization of school art programs. These and related developments are discussed by Professor Louis Finkelstein, who has long been associated with professional art schools.

In the education of designers we have an important instance of the connection between the arts and the shape of the environment. As ecological studies receive more and more national support, we may expect designers to participate increasingly in systems approaches to the organization of man-made and natural space. Professor Victor Papanek, AID, is a leading design educator, and he speaks to the questions of preparing designers for their immensely extended responsibilities during the next decades.

In Chapter 6, Dr. Gulnar Bosch examines the education of scholars at a time when technology makes it possible to transmit images, store and retrieve information, and have access to scholarly materials as never before in history. She also considers the impact on art scholarship of developments in related disciplines, such as aesthetics, anthropology, philosophy, and art criticism. Today, art historians can no longer carry on their work without acknowledging supporting theories of visual perception, aesthetic value, and critical procedure.

The preparation of art teachers has been an abiding concern of art education for obvious reasons. But it has changed greatly as art education has matured as a discipline, has developed its own characteristic modes of research, and has identified distinctive goals within the education profession on the one hand, and within the arts on the other. Dr. Jerome Hausman views these issues from the standpoint of one who has participated as teacher and administrator in the education of both artists and art teachers.

As art departments grow, as their sub-specialties increase, and as the range of their influence is extended, the problems of art administration become more and more complex, leading perhaps to the need for special study and training for the roles of art leadership. Albert Christ-Janer has long been associated with higher education in the arts as teacher, artist, and administrator. Here he discusses the architectural setting for art instruction, the problems of contemporary art administration, assistance from foundations, and the role of the university as an art patron.

In Chapter 9, John Cataldo analyzes the very difficult terrain where media, old and new, meet art instruction. A central problem here is to define precisely how the learning environment is constituted and how teachers organize their interventions into that environment. Dr. Cataldo's original work as a

graphic designer and art educator equips him uniquely to discuss media—learning relationships.

In Chapter 10, Dr. Charles M. Dorn, examines the relations between the activities of government—federal, state and local—and the organized discipline of art education. His statement deals with some of the broad social influences on art studies, the character of the art public, and possibilities of government support for artists and art instruction.

Finally, I have written a chapter that deals with a few of the unanticipated perils flowing from prosperity in college and university art establishments, together with some mention of scholarly and educational tasks that remain as challenges to college and university art departments.

In conclusion, it should be said that despite the best efforts of the editor, editorial review committees, and the book designer, this volume created out of the contributions of many individual authors necessarily reflects its multiple origins rather than a single and consistent point of view. We have not sought to impose a spurious unity among these essays where none could honestly be expected to exist. On the other hand, a certain convergence of views is bound to appear among workers in the same or neighboring vineyards. Of course, no single author could command the depth of knowledge and variety of experience possessed by the distinguished contributors to this volume. The National Art Education Association is indeed fortunate to have secured their participation, and for this, the editor is especially grateful.

Edmund Burke Feldman

CHAPTER ONE

Art and the Liberal Arts: A Trivial, Artificial, Irrelevant Antagonism

by Albert Bush-Brown

How strange it is to write the terms that have been set for this debate: *Art* vs. *the Liberal Arts*. The terms and their opposition imply that Art is singular, illiberal, and separate. Yet, I accept the antagonism as the editor phrased it, for it states the prevailing attitudes, and I add only a subtitle, a judgment about that antagonism. My judgment carries three messages: that the alleged antagonism arrives because higher education is concerned largely with irrelevant problems and falsely divided fields of study whose champions protect the irrelevance; that the alleged antagonism refers to an inadequate understanding of man's psychology; and that the alleged antagonism disappears, properly, when relevant problems are addressed by the embrasive, collaborative impulse of the arts.

I. *Problems and Fields of Study*

Those Romans who contributed the term "Liberal Arts" to our cultural tradition did not intend the exclusiveness we assign to that term. The study of *artes liberales*, reserved for freemen, included literature regarded both as art and as philosophy, and it included the study of science, as well as language and history. The arts were part of liberal arts. One of those Romans, Vitruvius, wrote "The Ten Books of Architecture," which became Alberti's and Palladio's object of humanistic scholarship.

Beginning with Harvard in the seventeenth century, American educators distorted that Roman tradition. Already a distortion, the medieval quadrivium of arithmetic, geometry, astronomy, and music was reduced at Harvard to arithmetic and geometry: the lower group of liberal arts, the trivium, consisting of logic, grammar, and rhetoric, was made subservient to study of the Bible and puritanical codes of ethics and aesthetics. Roman and Greek literatures were added in the eighteenth century. In 1828, Yale defended that classical curriculum of literary studies against all intrusions by modern languages, experimental science, practice of the arts, or subdivisions of philosophy such as political science or economics. Thomas Jefferson had described a modern Enlightenment model at Virginia. But, Yale's president, Noah Porter, continued to defend the Report of 1828 long after the Civil War. Eventually Yale, at least, would admit the Street School of Fine Arts, following, in this respect, Victorian education in England; and Princeton University, under the Scottish educator, James McCosh, embraced a curriculum that emphasized literature, science, and the arts ; "We would have them all, and in equal measure," he said.

But the popular lead was not his so much as those who became identified

with two movements: the advancement of technical and professional education (William Barton Rogers of the Massachusetts Institute of Technology) and the advancement of graduate education in the sciences, philosophy, and medicine (Daniel Coit Gilman of the Johns Hopkins University). The Land Grant universities often combined both movements, and where the private and public resources supported both, as at Cornell University, Andrew Dickson White developed the first comprehensive university, including the arts. We continuously risk losing that comprehensiveness, and it is notable that some of the best efforts in the arts continue to be made at Land Grant universities.

The development of American higher education in the period since White defined the comprehensive university has been less notable for structural innovation than for shifts in expansion and emphasis within the structure he left. Engineering studies have expanded, developing electrical engineering (communications, automation, and cybernetics), decreasing structural and civil engineering, although there is worry that their appeal today lies more for foreign graduate students from preindustrial societies than for our own students in a post industrial society. Sociology, psychology, history, and the study of management, from small, rather despised beginnings, now attract the heaviest registrations of students. The natural sciences, burgeoning in size and complexity of departments and research between 1940 and 1965, now stand specialized, technical, remote from other studies, and somewhat suspect for their misuse in the service of industry and war. The Liberal Arts, never secure as to whether their exponents were humanists concerned with questions of ontology and teleology or merely technicians concerned with historical sequence and language, nonetheless, were doubly secure in one agreement: their literary focus; they eschewed the visual and musical arts or assigned them peripheral, almost token roles, and they took a hostile stance against admitting creativity, whether literary, musical, or sculptural, to any academic respectability. That respectability, from the formulation of curricula to the advancement of teachers, from the granting of degrees to the allocation of budgets and space, was reserved for the instruments of historical or theoretical publication.

In all of this, there are at least three conflicting tendencies. There is, first, a desire for *specialization of resources*. This tendency includes the separation of fields of study, which are intended to increase the amount of knowledge, to intensify the search for it, to perfect human and technical capacity to describe phenomena, and to perpetuate the study of those phenomena. There is, second, the desire for *purification*. That desire includes several strange alliances, but the chief among them is the dominance of academic or scholarly standards, which exclude other than literary and mensurate indices of educational performance. The third tendency is *relevance*. Does academic freedom include a scientist's right to undertake sponsored research for governments and industry, war or not? If purified of associations with agencies of war and industry, is a university then free to identfy itself with social agencies of justice, peace, culture, and drastic reform?

The turbulent crisis in American higher education today must be understood in terms of those three thrusts. Specialization of resources drives the university toward becoming an academy or institute, valuable to an elite, remote from the demands of a burgeoning population of youth whose priorities of relevance demand both a purification from the old alliances with academic professionalism and solepcism and industrial and governmental funds, and a new set of alliances with agencies of social reform. Having failed to declare and win support for a nonpartisan purpose, separate from involvement with conservative agencies—indeed having built its resources and rigidified itself by locking itself to budgets, professors, buildings, and equipment supported

by those conservative agencies—the university now finds itself unable to respond by redeploying limited existing resources or to gain new resources to accept the responsibilities demanded by agencies of radical reform. No university has yet addressed its resources centrally to those issues that stand between or outside the purview of traditional Faculties, Schools, or Departments of instruction, such as pollution and conservation, comprehensive health services, international studies, urban studies, or regional studies.

For those reasons, art is always an outsider. It is asked to justify itself in terms of self-serving specialization, academic purification, and social irrelevance, conditions that are inimical to art and to artists. Those advocates of the arts who accept the unreasonable, demeaning, and nonsensical assignment of justifying the arts then trot out a standard list of hackneyed excuses. To list them is to caricature them unfairly: that the arts, historically, are parts of man's cultural heritage and are as qualified to be objects of historical critical study as wars and institutions of law and religion; that art is therapeutic not only in prisons, hospitals, and slums, but in schools and colleges; that art encourages creativity which is necessary for psychological development of students; that art, for its own sake, is pleasurable and an activity fit for men in a time of increasing leisure, and that art asks for subjective involvement, which is essential in making decisions upon objective facts.

None of those rationales is wrong; their context is wrong. Art is forced to defend itself as no other discipline is. Especially, it is asked to answer advocates of disciplines that have been isolated from the problems that caused them to be formed. The problem is not history or physics or sociology, but strategies for understanding. The problem is not architecture, for example, but how to erect shelters that are commodious, durable, and enjoyable and how to shape urban communities; that problem requires engineers, economists, laborers, manufacturers, sociologists, and others besides architects. The problem is not agriculture, for example, but how to provide food and to conserve natural resources far into the future, and that problem invites the cooperation of experts in population and hunger, conservation, food processing and synthesization, education, birth control, storage, transportation, and water, as well as agricultural technicians. The problem is not medicine but comprehensive health services. The problem, again, is not music in a symphony hall, sculpture and painting in a museum, or dance in a ballet studio; the problem, rather is how to have the arts, at their best, experienced by people as inevitable, natural conditions of their daily environment, and that problem, far from requiring the Victorian institutions we have invented, the museums and symphony halls that isolate and protect the arts from a hostile, industrial environment, requires the work of nearly a whole society, including film makers, record makers, guardians of budgets, artists, police, courts, and highway and park commissioners, not symphony conductors and museum directors alone.

No traditional departments of instruction arranged to produce specialist Ph.D.'s will suffice. No university committed to traditional divisions among fields of study is prepared to respond: The Liberal Arts, the Sciences, the Technologies, the Social Sciences, the Professions of Medicine and Law, and the Arts: the subdivisions, pure and specialized, are irrelevant to the problems.

II. *Art and Man's Psychology*

Man does not stand alone. He experiences, organizes, and responds. What he experiences are myriad unrelated, discontinuous sensations. Some are ordinary, and some are not. Some are orderly, and some are not. Whether they are ordinary, extraordinary, ordered or disordered, the sensations arrive in whole contexts: perceiver, perceived, time and space all together, with the manifold conditions of those references.

Order and disorder are not identical for all men. Some have high tolerance for ambiguity; others insist upon Procrustean tidiness. His own vitality, with its rhythms and energies, is as much a part of what man senses as his environment, whether physical or social. Indeed, not all of the sensations available in any one place at a single moment are sensed, and even fewer are recognized. Man is selective. What he experiences of his own being may be so euphoric, painful, or depressant as to dominate and alter his sensations of external environment. Memory or loneliness can warp what he sees or hears. He imbues some of what he experiences with meanings. He sorts signals from their settings. The meanings and the signals are the vocabulary of his language, the fixes in his lattice for ordering experience and for organizing his action upon that experience.

Much of the process of selection and action is quite subrational. Man dismisses many signals. They are not pertinent to his vitality at this time. His vitality insists upon survival; his purpose insists upon relevance. A threatening perception signals reflexive defense. A neutral perception stays in the background until purpose and intent deliberately seek it. Most signals are learned. They are either signs or symbols. Man can raise, isolate, and focus upon a perception and treat it as a symbol for thought or a signal for action. He will do so if he invests it with meaning. He can set it into a language and make verbal, mathematical, and graphic abstractions. He can organize the symbols to form systems of laws, measurements of weights and sizes, or patterns of buildings and sculpture. He can make judgments about either his perceptions or his symbols. They are benevolent or evil, beautiful or ugly, and those judgments become part of his perceptual capacity. By judgment, he organizes those perceptions that he selects or receives. He fits them into his understanding. His understanding, of course, may be quite prejudiced, idiosyncratic and personal; or it may be conventional. In either case, it is protective. It relates to his environment and provides his strategy for accidental and purposeful action upon that environment.

From all of this hypothesis about man, his perception and his action, we may draw eight principles for education. First, the object of education is to develop a man's capacity to organize his experience both for his own self-fulfillment and for action within a social and physical environment that contains manifold possibilities for change. Second, basic to man's capacity for organization and action are aesthetic senses of order: duration, rhythm, position, space, tone, balance, weight, scale, proportion, and structure. Third, those basic aesthetic senses provide the lattices for all information, judgment, understanding, and action. Fourth, as conditions for meaning, those lattices are educable in terms of symbol and sign and languages such as law, mathematics, physics, buildings, and environments. Fifth, considered in this manner, man's self-fulfillment requires the organization and continuously maturing reorganization of his lattices consistent with the signals he needs for survival, the symbols he needs for communication, and the purpose he needs to experience and to act upon his social and physical environment. Sixth, beyond his own fulfillment, society has the right to ask of each individual that he further the rights of all other individuals toward their self-fulfillment. Hence, seventh, in the educational process, the problems addressed must be relevant to social need, and the subdivisions of field of study must not celebrate any irrelevancy past that needed to develop experts for addressing those social problems, which usually are interdisciplinary. Last, eighth, any antagonism, such as the artificial separation of arts and liberal arts, must subside in view of the object of education, man's need for developing his verbal, visual, and mensurate capacities for organization, and the collaborations required to address

the problems. All of this becomes clearer in thinking about a single problem, urban environment, as visual artists, designers, might make their contribution to its improvement.

III. *Designers and the Urban Environment*

With rare exceptions, and most of them are architects, designers today sit outside the rooms where major decisions about a society or a corporation are made.

Design is thought to be a product, never a process. Design is something ornamental, something you might have, but can get along without. Design is not regarded, popularly, as a tool for solving problems, a process of analysis, evaluation, and organization of information. Thus, the designer is not central in the city planning office any more than he is central in product development at General Motors. Arriving late and whimpering about having been left out, the designer comes to the conference room to stylize a product whose function, cost, and shape have already been described by market analysts and production fabricators.

For this situation, the schools especially are at fault. They isolate the arts from intellectual and social process. They compartmentalize the arts, the liberal arts, and the sciences, hold them remote, think of them as ornamental, leisure-time pursuits, irrelevant to the "real" problems engineers, social engineers as well as physical engineers, work upon. They fail to educate designers whose intelligence and skill prepare artists to stand toe-to-toe with lawyers and businessmen. They build a low ceiling of responsibility into their students, and the ceiling restrains the climb toward decision-making in the centers of power.

Such limitation, for the sake of developing a solo and sensitive talent, served the baron-patron well, but exactly that limitation fails with the new patron, a corporate or governmental one, and it also fails to help prepare the designer to work on the new and major problems of his day, such as urban environment, particularly when the limitation is coupled with a disposition toward making handcraft, unique objects.

Education today will develop creative, useful leaders of tomorrow's society to the extent that teachers open a path past the limitations of the two educational traditions we have inherited.

One tradition is the Academy. Constructed upon Renaissance ideas of art, the Academy, since 1648 in France, has separated the designer from the fabricator, showing little concern for the latter. The Academy eulogizes painting and sculpture, which it elevates into a special category called, "The Fine Arts," denigrates the "Applied Arts," and applauds communication as being the chief purpose of art. Communication was often considered as some literary variant upon the theme "ut Pittura poesis," as it was increasingly after the sixteenth century; or, recently, in the new Academy, it has become self-expression of originality, spontaneity, and formal accident, as it also in the twentieth-century market place and modern American universities, which are dominated by abstract expressionism.

The other tradition is the Workshop. Here, the so-called Applied Arts are vocational, often commercial exercises. Occasionally, they are dignified by a Gothic-minded, anti-academy William Morris or a socially liberal and machine-minded Walter Gropius. Still, whether in England's School of Arts and Crafts, MacIntosh's Glasgow School of Art, or Gropius' Bauhaus the educational instrument was handcraft or tool craft, and the objective has been to make fine objects. The purpose was to bring art into commerce and industry, as much as to bring industry into art.

Argument has long kept the Academy at arm's length from the Workshop. The Fine Arts went to the Academy, and, later, when they admitted art at all, the universities introduced the polite arts of painting and sculpture, avoiding the others. The Applied Arts, where they developed vigor, went to independent schools of arts and crafts. Only architecture had a foot in each camp. That has meant that architecture has never been quite accepted either as art or as technology. It has also meant that architecture has provided in universities, anyway, the major means for gaining acceptance of both the Fine and some of the Applied Arts.

But what is so "fine" about the Fine Arts? The pop art painter today works with the vocabulary of illustration, graphic design and advertising. The sculptor is a fabricator of welded, hammered, and tortured metals. And, what is so "applied" about the Applied Arts? The furniture designer, Wegner or Saarinen, produces handcrafted sculpture. The textile designer creates woven tapestries and batik wall hangings; the architect, Mies van der Rohe, often creates buildings that are sculpture oblivious of function. Obviously, the boundaries between "Fine" and "Applied" are violated by artists every day. To separate them is foolish, and the separation is kept alive only by the snobbery of museum directors and art dealers, and the calcifications of deans of colleges and similar kept men of the Academic Establishment.

But the dichotomy persists. The Fine Arts instructors, with sanctimonious claims to purity, which means that one does not "use" a statue or painting, emphasize form, color, two-dimensional and three-dimensional design, lettering, and drawing. Each of these is regarded as a discipline or skill or experience, a purely aesthetic and formal experience, which is said to be fundamental to any later "application." Hence, education is thought to need staging, first the exercises in observation of form and the experience of "pure" motivation in achieving self-controlled dexterity and the thrill of perfection of execution, later, the application, perhaps an "application" in the Applied Arts. It is not admissible to suppose that all these formal experiences might be had in the action of solving an "applied" problem without staging the "pure" or "fine" foundation first.

In its "purity," Art, then, is easily relegated to the attic or basement, a luxury or a frill, left to debate its own sanctity in isolation. Fine Arts, as an educational study, admits both painting and sculpture, presumably because they can be placed in museums, but it also admits illustration, which is not so "fine," ceramics, which has many "applications," and graphic design, which is surely "fine" as a hand-illuminated book but worrisomely inconsistent with Fine Arts as a billboard.

What is industrial design, as it is called in the United States? To design a telephone—forgetting its mechanism, for a moment—to design a telephone as a form surely is to design a piece of sculpture. Many decisions are formal, not mechanical or electronic, as the evolution in the shape of telephones reveals. Thus, the designing of prototype sculptures to be manufactured as products is one part of industrial design. But, there are at least two other parts: for example, the creation of a set of symbols, let us say, a family of glyphs to expand the vocabulary of mathematical logic. Surely, a set of symbols is not sculpture, like an industrial designer's manufactured product but is a contribution to communications and specifically to sign and language, a field of study to which painting, printmaking and all the other arts of iconology belong.

But beyond sculpture and imagery, industrial design also deals with the movement of people, goods and services; and systems of movement, which may be assisted by sculptural products such as vehicles and assisted further by icons such as signals and signs, are, first of all, made possible by a system of

conveyance, a transportation system. Such systems for circulation carry people, goods, and services on the ground, in the air, and on the water; when properly conceived, they are architectural problems, for they require arrangements of plane and mass to create the voids and support the conveyances by means of which circulation occurs.

Thus, industrial design is no simple, compact subject to be shoved into the Applied Arts or allowed to languish while the Fine Arts instructors sneer at it. Surely, the example of industrial design indicates that the traditional divorce of the Fine from the Applied Arts must be counseled back into harmony, and education in the visual arts requires a new set of references.

Considered formally, the visual arts do not submit to traditional subdivisions; considered thematically, in terms of the nonformal messages they contain and the intellectual and social problems they address, the visual arts also transcend the traditional subdivisions—both those of the Workshop and those of the Academy.

Regarded formally, first, the visual arts, as seen both by their creator and by their observer, exist in one of three conditions. In describing those three conditions, traditional and therefore misunderstandable names can be used. To gain familiarity—and at the risk of misunderstanding—let us call the first and prime condition the architectural one. That source of visual art is primal because the other two conditions are partial abstractions from it. For the architectural condition is the definition of space; and space, which is a prime support for all childhood experiences, though not itself the earliest or the most powerful childhood experience, is evoked by the existence of two or more planes, whatever their relationship, which describe or imply a volume where masses can stand or where further planes can provide more elaborate definition of the void. A second condition of the visual arts is the plane itself, and, here, the spectator stands in a space outside the flat surface, which is the pictorial condition. The third condition is neither architectural nor pictorial but is the sculptural one, where mass stands inside a space, and the observer walks around the mass, not concerned with penetrating its spaces, nor fixed to a single viewpoint to observe a plane.

Of course, with changes in scale, a painting may gain the massiveness of a statue, a building may become a piece of sculpture, and a statue may become a building; but the genesis of those visual objects remains separable despite the confusion that unexpected magnifications and diminutions of scale or *trompe l'oeil* produce. Nor is it a defect that a building, San Pietro in Vaticano, for example, can be regarded from its eastern prospect as a plane—its giant facade—from its western prospect as a sculpture—its magnificent apse—and from inside as a work of architecture, where painting and sculpture, including the architectural sculpture, Bernini's baldachino, are arrayed in operatic splendor.

Those three formal conditions of the visual arts upset the traditional Academic categories. Obviously, painting and sculpture no longer belong together, but rather stand in different lines of education. Nor does sculpture stand alone, for ceramics is a sculptural art, and so is the "applied" art of furniture making, as is the product design portion of industrial design. More interesting still, the traditional emphasis on fabrics, which formerly bound weaving, printed fabrics, and apparel design together, now falls aside. Printed fabrics become part of the pictorial condition, and therefore belong with painting, illustration and graphic design, while apparel design, an art we evolve and appreciate in three-dimensional movement in space, is a sculptural condition, remarkably different from painting and textile design, and it belongs with sculpture. As for industrial design, it rapidly reveals itself as a

confused collection of varied studies, that ought to have been conducted in association with the pictorial arts (communication), sculptural arts (products, including furniture and telephones) and architectural arts (transportation, for example).

Nor will the three formal subdivisions quite suffice. There is a difference within each of them between the art form that is unique and the prototype that is designed for reproduction. A Paul Klee painting, an *haute couture* dress, as much as any other unique work of sculpture, and a building by Frank Lloyd Wright: each is unique and requires special, even handcraft processes in its genesis. A book, a spoon, a gasoline station may also be unique, but, ordinarily, they are prototypes for the mass production of many copies. The genesis of a successful prototype always requires special processes, especially adaptation of form to fabrication and distribution, and hence any of the formal conditions—pictorial, sculptural or architectural—must be responsive to the further conditions of uniqueness or proto-typism.

Besides their formal subdivisions, the visual arts in education badly need reassessment in terms of their thematic content. Only part of the revolution in painting at Academies has been a formal one; there has been a complete revolt against classical subject matter, too; and now the problem of meaning in contemporary painting, so powerful as form, puzzles many serious students. Where there has been revolt in the Workshop, instructors of the Fine Arts, rather than the craftsmen or designers for industry, have led the way by deploring the vocational aspects in education for machine design, textile design, jewelry design, and furniture design. But, the revolt, which went in the direction of the Fine Arts, was directed against Applied Arts that arose in response to social and economic demands of a factory-market nineteenth century city, and unfortunately the Applied Arts succumbed, rather than seizing the initiative to reform themselves in response to social and economic demands that were changing and requiring not the end of Applied Arts, but wholly new kinds of Applied Art.

IV. *The Arts in a New Social Context*

What is wanted today is not a renunciation of the thematic purposes served by the visual arts; it is, instead, a vigorous reaffirmation of purpose in terms needed by a new society, ours, that faces new problems not confronted much before the 1930's, problems that the visual arts are especially well suited to dramatize and draw many specialists to solve.

Our social condition forces educational attention upon nine themes: 1) we need new ideas for the *form of cities,* and we need men skilled in the arts of winning acceptance for those ideas. 2) we need ideas for *regional conservation* of natural resources, including ideas for the right settlement of people on our land in ways that will conserve those resources and enable people to enjoy them. 3) we need choices among *systems of transportation* so that the advantages of the motor car, mass transport, and the airplane—never to forget the pedestrian—will each have a role within a coordinated urban, regional, and national system. 4) we need ideas for *shelters for institutions,* both traditional ones, like the family and banks, and the new ones, like shopping centers and hospitals, which a burgeoning world population requires. 5) we need a visual *vocabulary of signs and glyphs* to improve communications for a society whose tempo and needs for information have outrun traditional languages and found meaning in films and new languages, such as mathematical logic and the formulas of the physical sciences. 6) we need to develop *educational programs* for a society increasingly employed in supplying professional services, rather than industrial production, and a society,

moreover, that is blessed with leisure. 7) we need to develop all of the instruments of *health,* from hospitals to therapeutic instruments to preventive services. 8) we need to bring the *art of management* to the designer so that he understands production and wins respect for design as a process in those centers of corporate power where decisions are made. 9) we need to address the problems of *emerging nations* so that the designer contributes in a fundamental way to their physical and social development.

Those nine themes for education should be encouraged to replace the traditional ways of subdividing education in accordance with a technique, whether mathematics, English, painting, textile design, or an ill-defined subject, such as industrial design. In place of subject matter divided by techniques, so that painting is separated from the industrial design, those nine themes posed as problems to be studied by students will elicit the motivations that students bring to education; and interdisciplinary benefits will arrive as consequences of the problem addressed.

All of the themes should be regarded as springing from a single educational concern: to encourage students to assume a whole responsibility for a creative and total solution to a significant, meaningful problem.

Thus, undergraduate education would be oriented toward major social needs. The genius of design education, which consists precisely in encouraging creative solutions to problems, rather than merely analyzing or describing them (especially historically, as humanists do), would be directed toward significant and pressing problems, where many professional representatives of the various formal techniques would participate. For example, a theme such as imagining better patterns for urban living could be addressed by a faculty composed of architects, urban designers, sculptors, painters, landscape architects, sociologists, and many representatives of other disciplines that are now falsely separated in the academies and universities. A problem such as how to achieve clear communication of information about health to Indians in Peru would coalesce representatives of medicine, painting, film making, theater, graphic design, illustration, architecture, exhibition design, and sociology.

In my view, there is no need at all for specialized departments concerned with a single technique, except at the level of advanced, graduate instruction. For example, my view of education places great emphasis on the historian, and I would have historians in a Department of History for students working toward the degree, Doctor of Philosophy. But I would not have a department of history for undergraduates. Rather, the historians would be attached to the professional schools, thus giving the law school faculty some historians, the medical faculty some historians, and the architectural faculty other historians. Again, in my view, students should have many opportunities to develop their varied interests and to develop them with different rates of maturity and motivation. The sculptor fascinated with the purely formal properties of steel, stone, fabrics, and glass, in combination, should be encouraged to work out his interests within the sculptural condition, while a sculptor fascinated by furniture and other industrial products should be encouraged to develop from the same base in sculpture his interests in the design and fabrication of furniture.

Such a plan for education requires one additional understanding: Workshops are essential to education. Such workshops should be rough, large spaces, given prime environment, prime equipment, and continuous superintendence. They should not be owned by any single department in the college, but rather like a library or museum, should be the laboratories where all students with many interests can find the tools, equipment, and information they

need. Educational buildings today suffer from formalism, politeness, and rigidity: shops, laboratories, and loft buildings will suffice. The problems worked upon in the shops should be developed by the faculty in one of the nine areas or themes, while the shop technicians should stand ready to help students perfect and execute their individual solutions to those problems.

Obviously there are as many ways to learn techniques as there are ways to learn to skate. But all of them require the will to do so. Some young skaters develop quite early an ambition to control their movements in the grace of a figure skater, and that is a form of emulation which has no motive ulterior to the one of achieving acts of grace. But many more young skaters find a less self-conscious and less formalistic objective by being thrown a hockey puck, so to speak, and learning to skate by chasing it. Eventually, prowess and its own form of grace may arrive in that way also. Thus, the formal divisions of design, the pictorial, the sculptural and the architectural, offer the opportunity to develop talent in those arts for their own sakes; while the nine social themes, derived from contemporary social needs, throw hockey pucks to the many students who enjoy and who are ready for a different kind of motivation.

Such an organization of education is no more than a general scheme that becomes valuable and lively only as great teachers develop it in their classrooms. Obviously, there are important themes that are not suggested; equally obvious, it is not necessary to address all the themes within any one school. In the long run, it is better to obtain great teachers and to enable them to work out a part of the program than to insist on the entire program even when great teachers cannot be obtained. Again, let me suggest my meaning from another illustration from sport. Most boys learn to ride a bicycle by trial-and-error. Sometimes "training wheels" and a steadying hand help. Such trial-and-error learning is effective, but it is possible for a teacher to study the problem of learning and accelerate the process while lessening the damage to knees and elbows. At a certain point (and the moment is important) in a child's trial-and-error experiences, a teacher can indicate that balance on a bicycle is a dynamic matter: "Turn the wheel in the direction the bicycle is falling and 'pump'." That is the irreplaceable function that a teacher contributes in education: neither Art nor Liberal Arts, but insight into process of issues that matter.

CHAPTER TWO

The Arts in Higher Education: A Question of Priorities

by Lawrence Dennis

"I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist. If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. . . . Art is not a form of propaganda, it is a form of truth. Art establishes the basic human truths which must serve as the touchstones of our judgment."

—President John F. Kennedy
Amherst College Library Dedication
1963

Halfway through the first year of the Seventies, the fine arts—music, theater, art, and related fields—do not yet enjoy a high priority on our national agenda. They lack the constant "nourishment" so necessary to their growth, development, and survival. Relative to the attention we pay in our federal, state, and private sector budgets to science, technology, urban problems, and the production of consumer goods, the plight of the arts in American society is clear: they are in trouble, and the situation is getting worse every year.

One fundamental reason why the arts find it so difficult to gain a high priority in our national life is that they seem to suffer from such low esteem in our educational system. That this should be happening in a society so obviously in need of redirection and new vision could be a tragedy of monumental proportions.

We already know largely what the American society of the 1970's will look like. It will be: 1) a learning society: witness the growth in collegiate, graduate, professional, and adult education; 2) a technological society: witness the impact of automation and cybernetics on the national economy and on the configuration of industry and the service professions; 3) an urban society: witness the population growth in metropolitan centers, the changes in transportation patterns and living habits, and the increasing attention being paid to problems of the disadvantaged; 4) a planning society: witness the increased attention to long-range programming by federal, state, municipal, and private agencies dealing with social problems; 5) a media-centered society: witness the continued impact and influence of television and the revolution in film making; 6) a leisure society: witness the trend in industry toward shorter work days, a shorter work week, and extended vacations, as well as the cultural explosion in the arts, music, and the theatre; 7) an international society: witness the speedup of international travel, the worldwide

expansion of faculty and student exchange programs, the steady growth of world trade; 8) a youth-centered society: witness the fact that already nearly one-half of our population is under 26 and that the "youth market" is clearly the number one target of the advertising industry.

Given those premises about the future, it would be logical to expect that the arts would already be taking their place at the center of campus life, in both the curriculum and the extracurriculum, alongside social studies, technology, and the sciences. But, unfortunately, this is not what's happening. Indeed, quite the opposite is true. Studies indicate that enrollments in fine arts courses, both in secondary schools and in colleges, are not showing significant increases relative to other curricular areas. In fact, the educational climate for the arts is negative: admissions practices in many collegiate institutions handicap students with interests in the arts; academic entrance requirements discourage young men and women with creative talents especially suited to programs in music, art, and theater; the values reflected in curricular offerings in both secondary schools and colleges underscore "scientific" as against "humanistic" and "artistic" studies.

Former U. S. Commissioner of Education Harold Howe commented on the current state of the arts in higher education in a commencement address at Ohio State University in June, 1967, as follows:

> We should make the university environment congenial for the future artist, as well as for the active professional. This means revising the college admissions process. As now practiced, this screening rewards the academically talented high school student at the expense of the artistically talented. College admissions requirements and the achievement tests that help admissions directors make their decisions rarely reflect any interest in nonacademic, artistic pursuits. A high school student with a genius and obvious talent for painting rarely receives any credit for this talent from college admissions officers. The most you can say about his artistic ability is that it won't positively hurt him—as long as he got a "B" average in everything else, including driver-training and personal hygiene. The notion that the aesthetic sense is crucial to the quality of a person's future life, and hence to his education, is not reflected in the standard admissions process today.

Can such allegations be effectively challenged? If not, what can be done to end such discrimination? And who should act to do so? Where are the critical pressure points for initiating needed changes in the admissions cycle?

Specifically, what is required is an action program designed to achieve a maximum national impact within a period of half a decade or so—a program not unlike those which in recent years have revolutionized the teaching of science at the secondary level, have secured the passage by Congress of the Public Broadcasting Act, and have brought into being, with federal and foundation support, institutes or centers of urban studies on major campuses in every section of the country. Programs of this kind, to be viable, require ideas, commitment, leadership, objectives, planning, funds, and a framework for organization. The effectiveness of such programs, from a national viewpoint, stems in no small way from the willingness of educators and laymen from various parts of the country to put aside their special institutional concerns and work cooperatively toward an overriding goal.

The recommendations that follow, taken together, could constitute the preliminary outline for such a program for the arts in education. They are put forth with the idea that concerned action is needed now, throughout the educational community, if the arts are to develop the capacity for growth and self-renewal so essential for survival in the modern academic world.

Recommendation One: Establishment of a National Commission on the Arts in Education

There should be established within the immediate future, with financial support from educational foundations and the National Endowment on the Arts, a National Commission on the Arts in Education. Such a commission should be sponsored jointly by the American Association for Higher Education, the American Council on Education's Commission on Academic Affairs, the Association of American Colleges, the National Council of the Arts in Education, and the American Association of Junior Colleges. The commission should function for an extended period—two to three years—and should be perceived as the instrument whereby public and professional attention can be drawn to the problem of access and barriers to the arts. The commission should be broadly representative of the entire field of education, the fine and performing arts, and the general public.

Recommendation Two: Establishment of continuing seminars, on a regional basis, involving secondary school guidance counselors, college and university admissions officers, and representatives of both professional associations in the arts and institutional programs in the arts

The deplorable lack of communication between guidance counselors and admissions officers can be remedied only through face-to-face discussions involving the professional people concerned. Similarly, the question of the "weight" to be given secondary school courses—in art, or music, or related areas—in determining qualifications for admission to post secondary institutions needs to be examined in dialogues involving administrators and faculty members from the fine and performing arts fields.

Recommendation Three: Establishment of regional creativity test centers

A consortium of agencies concerned with experimental and innovative testing instruments, designed to yield more knowledge about creativity, should be formed to sponsor regional centers devoted to all aspects of the problem of how creative talent can be identified, developed, sustained, and renewed in the American educational system. Such organizations as the Educational Testing Service, the College Entrance Examination Board, the American College Testing Service, the American Educational Research Association, and others, should combine their efforts in a long-term, coordinated, well-funded attempt to find out everything that is known—and everything that needs to be known—about creativity in our society.

Federal and state governments, as well as national and regional foundations, would have a stake in the development of the proposed creativity centers, and certainly some, at least, of the proposed sponsoring agencies could devote a portion of their annual budgets to help establish the centers.

Recommendation Four: Development of new courses, curricula, and instructional materials in the arts, at both the secondary school and college levels

Throughout secondary and higher education, physics and biology courses have been completely reformed and revamped in recent years, thanks to the organized efforts of leaders in those disciplines who recognized the inadequacies of old instructional materials and old teaching methods. The same kind of reorganizing could and should be done for the arts.

Professional organizations, again, should band together to make it possible for a first-class team of teachers and scholars to devote whatever time is required for the analysis of current procedures and materials and for producing recommendations on the changes that will be needed to present courses in the arts more effectively to more people. Such analysis and recommendations

should be devoted to arts courses designed for the general student as well as for those students who intend to enter the arts professionally.

Recommendation Five: Research on public attitudes toward the arts

At a time when the nation is engaged in a reordering of its social, economic, and political priorities, too little is known about the way people feel about the fine arts. How widely understood is the role that schools and colleges play in building a reservoir of artistic talent and in furthering artistic appreciation? Is support for state and federal government activity in the arts narrowly based or widespread? Would the public generally accord the arts a higher or lower priority in a scale of national values than, say, the space program or highway development or supersonic air travel?

The Educational Policies Commission of the National Education Association incorporated a proposal for more research relating to attitudes toward the arts in its statement, "The Role of the Fine Arts in Education," issued in 1968. Such research, said the Educational Policies Commission, should

> consider more than the usual head-counting of concert attendance and participation in educational programs in the arts. Its main purpose would be to answer such questions as these: To what extent is the current American "craze" for the arts a status-oriented phenomenon? To what degree is education in the arts regarded by educators as a process of conveying content or skills? What justifications do students give for the time they spend in various kinds of programs in the arts? What are students' attitudes toward subjectivity and the future of usefulness and work?

Only by uniting now to support a research effort of the kind suggested can universities, foundations, and government agencies formulate realistic goals for education in the fine arts a decade hence.

CHAPTER THREE

Access to Art Objects: Museums and the Future

by S. Dillon Ripley

There are many problems associated with museum exhibits for which as yet there seem to be neither answers nor even a degree of consensus. Museum exhibits are like a buffet table spread out for the delectation of the wedding guests. At the last moment the anxious housewife, knowing that a good number of guests are coming from far away and may need added sustenance, or perhaps a hot casserole dish if the weather has turned cold, says that she will just have to put another leaf in the table. And so the groaning board gets another leaf and an addition to the generous and tempting clutter. Turkey is piled upon ham, and a salmon mousse on a hot cheese dish, and a welter of hospitality is the result.

No one has ever been able to decide what the public wishes to see on entering a museum. No one knows of whom the public really consists, and so no one knows of whom to ask questions, let alone what to ask. Historical museums have often started as intensely personal private collections contributed by one individual. Often a small town's historical society supports an historic house or similar museum formed originally by a single collector. If the town fathers or the society continues to maintain it, usually with severely limited funds, the person in charge, be he called curator or director, perhaps retained at a janitor's salary, is expected to maintain essentially the status quo. The original printed labels are jealously guarded, fruit of the certainty of the original collector. They are often grossly misleading as to provenance of the objects, either because of ignorance or sloth, or through fear of offending the donor's heirs, or perhaps just to save money, as changing labels is expensive. This mournful cemetery of historical objects of uncertain identity arouses a mental image which causes trained historians to stay away, and tends to create a permanent block in the attitudes of historical scholars toward museums.

Labels are at the heart of the museum dilemma. Assuming that they can be changed and that the museum has a budget for this and the staff to make the initial effort for accuracy, there is then the question of what to put on them, if indeed there are to be labels at all. To begin with, a room or a hall is open to the public. There are cases of some sort containing objects. There may be, indeed there usually are, too many objects. The board is groaning with hospitality, and more leaves are being added to the table all the time.

But no one knows the wedding guests. We cannot do more than hazard a guess as to who they are. Are they tourists, townspeople, adults, children? Do they have a high interest quotient or a low interest quotient? Do they

have any interest at all? Is anyone coming at all? No wonder the writer of labels is oppressed at the thought of what to say.

One anthropologist colleague of mine feels that the museum collections should be severely culled for objects of both beauty and the symbolic exposition of the culture they represent, and that they should just be set out in the cases and left there, without labels, presumably so that the visitor can make up his own mind or perhaps have a subjective aesthetic (or spiritual) communication with the objects.

The opposite pole consists of the curator who insists on intellectual domination, the relentless pedagogue who must explain every detail. A single object in a case must be smothered in words, written words, sometimes spoken words if he can get his hands on one of those hearing-aid lecture tours which can be rented from the attendant at the door. Such a curator is frustrated if he cannot seat every helpless visitor in a chair and lecture him to the brink of collapse, on every arrowhead and every modification of arrowheads, to show varieties of stone used, variant shapes, and degrees of skill in chipping or flaking.

It is obvious that labels are better than no labels. It is also obvious that here is an elusive moment for education. Some grain of mustard seed may be dropped into fertile soil to sprout another day, sending a youth off to a library or to college—a youth who is *interested* in something. But the labels are inherently dangerous. Label fatigue must be avoided, too.

Another colleague has a good suggestion, I think. In a museum exhibition case, let the objects tell a story, and let the labels say so, but in four degrees. Let the top label of the case say, for example, "Easter Island Artifacts" in 324-point capitals. Then below this there is an attractive desgin made up of Easter Island objects pleasingly lighted and hung or placed on inconspicuous brackets. Beside each object there might be a severely simple label in 30-point type, saying "Wooden figure of the Moai Kavakava style" or "Adze head," whatever the object may be.

For the third level there might be a printed label off at the side of the case in readable type of 24-point size, perhaps silk-screened against a background of an Island scene taken from an illustrated travel book of the last century. This label in two paragraphs might tell something of the mystery of Easter Island and its people.

Finally the fourth level in very small print, let us say in 14-point, might be at the bottom and side of the case, easily overlooked by most people, like a footnote. It might consist of a brief directory to titles of three of the best books on Easter Island. This last stage would be for the twelve-year-old, equipped with keen eyesight or his own magnifying glass, who really wanted to know all about Easter Island.

The symbolism is plain. Sixty percent of the visitors who happened to look at the case at all would be satisfied seeing "Easter Island." It wouldn't matter whether they recognized the name, had read Thor Heyerdahl's best-sellers, or thought this name referred to the new island setting for the next Elizabeth Taylor - Richard Burton boom-or-bust. Thirty percent of the visitors would stop and actually read the names of the artifacts—a rather high proportion. Seven percent would actually read the paragraphs about Easter Island. Thus three percent would be left to squat down, read the fine print, and take notes.

This would take care of everybody except the out-of-town school student who would write in to the curator or the director of such and such a museum to say that he was writing a term paper on Easter Island and would someone please send him all the available information on this place for his paper, return postage not included. This is a continuing trial that all museums live

with, whether they are capable of answering or eager to answer or not is no matter. The Smithsonian alone answers over 13,000 of these queries each year, mostly on dinosaurs and American Indians but also on how to tell a genuine Stradivarius violin, so common a question that the Institution has prepared a printed rejoinder. But the mail really has little or nothing to do with the museum visitor. It comes or goes throughout the year like gentle rain, irrespective of the visitors.

In general it can be taken for granted that labels are better than nothing, although I am assuming that any such labels are well written. This assumption is not always true. The ability of a curator to write does not in itself mean that he can write a label. In general label writing is only deceptively easy, and the text needs to be edited and refined after it has been drafted by the person who supplies the facts.

One of the problems for the label writer is that adults simply develop fatigue rather rapidly and tend to overlook all labels. As Mr. Hume[1] has pointed out, adults who come into a museum tend not to come again or to lose interest rapidly, especially if they are part of a tour group, unless there is a sympathetic guide or docent to kindle their attention. Various experiments have been designed to supplement labels, from the rented audio-guide system to pushing a button in front of the exhibit in order to hear a brief lecture recitation, to the docent on tap by appointment. The Musée de l'Homme in Paris even tried having graduate students stationed at certain hours in parts of the museum. If the student noted a group showing interest in front of a particular case of South Sea Island artifacts, for example, he or she would wander over, inquire if they would like to hear about the contents of the case, and if the answer was in the affirmative, would launch into a few brief explanatory comments. This is an ideal and potentially effective procedure which we are trying at the Smithsonian in the Fine Arts Gallery at present, using volunteer guide-guards who wear a blazer instead of a uniform, and are there to provide answers to questions.

Nowadays the problem of language is becoming something to reckon with. As museums have become established in areas with tribal or other plural cultures and languages, where labels are meaningless because of language barriers or illiteracy, there is the question of which language or dialect to use and how many varieties to budget for. In the Papua-New Guinea Museum, in view of the language barrier, the labels are in English, and the docent is prepared to lecture in English, Motu, or Pidgin. He simply cannot master all the tribal dialects. In Zambia it has been noticed that docents using local languages tend to raise tribal jealousies. In Sarawak, English is used for labels as this is still the administrative language, but the Dayaks have a variety of different languages from the sea-living peoples to the mountain-dwellers, and would probably prefer Malayan as a *lingua franca*. Even in American cities today, foreign tour groups or ethnic subculture groups would probably be delighted and highly interested if leaflets at least explaining museum halls could be prepared in four or five of the most common languages. In Romania at the archaeological sites along the Black Sea coast, the labels are automatically in Romanian, French, Russian, German, and English, a vital concession to the tourist.

Another of the exhibit problems today is that of how much or how little to show. It continually arises as an argument between curator and exhibits staff. The outcome is a space problem which continually bedevils museum directors. The tradition of gradually withdrawing objects from public view

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1. T. A. Hume in *The Role of Museums in Education*, 1966, UNESCO Seminar, Australian Museum, Sydney.

commenced in the nineteenth century. Critics like John Ruskin and museum directors like Charles Eastlake of the London National Gallery and Louis Agassiz, the Harvard biologist, had proposed what was called the bipartite concept: exhibit materials on show, and study collections for the connoisseur and specialist. These selective innovations were started in galleries of paintings and in arrays of scientific specimens. In the first instance, the old tradition of wall-to-ceiling displays of paintings locked frame to frame like wallpaper gradually gave way to the single line concept, where a work of art can be admired for itself, and each one glanced at or studied alone. The implication here is that the public is better served by seeing and appreciating pictures one at a time. The old idea of pictures being on show for the informed and the amateur largely disappears in the process. The iconographic significance of a period or an artist's circle, the harmonious interrelationships of a group of painters in time as a whole, can no longer be afforded with the single-line concept. Theoretically this solution of less paintings, each standing out in its own space, is more aesthetically pleasing, but it is less educational. In the process something is lost, but the art gallery has its own excuses for that. Whereas the nineteenth century approach of comparative study brought back connoisseurs time after time with notebooks and journals to fill, the present assumption of art galleries is that they have a mass market to contend with, that the public can be presented with a few carefully chosen masterpiece pictures before which individuals can perform their own reveries and private worship, but which cannot be thought of as more than scratching the surface of a period or a style, a circle of artists or a school. The minor masterpieces are stored, exchanged, or offered on loan, and sometimes even sold.

Perhaps this is another reason why historians of art tend to be unhappy with art gallery directors. The objectives of the two types of people run parallel only at times; there is not a unity of purpose uniting them. Convinced that the public is blasé to everything except known, stated materpieces, convinced that crowds and numbers matter, the art gallery director restricts his permanent galleries as much as possible to sure-fire hits, and reserves his temporary galleries to travelling or temporary shows, which may occasionally concentrate on bringing together the more historically worthwhile concept formerly seen in the old crowded days of frame-to-frame exhibits, the *whole* of an artist's or a school's or circle's work.

The science museum reached the single-line concept for a slightly different reason. In addition to the crowded look of the cases, the groaning board, the value of many of the individual specimens quickly became apparent, and so material was taken off show to the back storage or study areas where research students could handle or work with it. The result was to achieve the same aesthetic improvement but at the sacrifice of the detailed comparison and inspection by the intelligent amateur of a sample of every class or type of creature in the animal, vegetable, or mineral world. A few museums, conscious of public interest, keep a room or a section available for a synoptic sequence of every bird, mammal, or reptile found in the area of the museum's location, so that the amateur can identify what he has just seen or collected on a field trip.

Something of the same sort of problem exists in the decorative arts. Collections of porcelain, glass, textiles, or silver tend to arouse the curator to slip yet more leaves into the overladen table. How much should be shown? When the late James Rorimer came down from the Metropolitan Museum in New York to see the new hall designed for showing the Smithsonian's porcelain collections and, most notably, the newly presented Hans Syz collection, he was visibly thrilled as I walked him around the display. The magnificent cases,

not too cluttered with objects, still allowed the visitor to compare periods, styles of treatment of design, and, for once, compared the original Japanese and Chinese model pieces with the German, English, and French resultant styles and design copies. A concession to the scholar was the creation of a separate side room in which a crowded array of all the different types were shown cheek by jowl just like the synoptic suite of birds or mammals reserved for the hobbyists. Thus public exhibition was served by a rough adherence to the single-line concept, with extra side space reserved for the interested amateur.

"Now I realize that at the Metropolitan we simply have museum storage," Rorimer said, smiling at me wistfully as we parted. He died not long afterwards, but knowing his energy and his enthusiasm for porcelain, I am sure he had set something in motion before he left off.

Museum exhibits continue to provoke arguments between curators and exhibits specialists. The boom in public attendance is a heavy drain on exhibits staff. More and more existing museums cut down on public exhibition space as storage problems increase and all the attendant amenities are thrust upon them. More staff is always needed; craftsmen, restorers, conservationists, carpenters, upholsterers. Space is at a premium for shipping and receiving, including temporary accessioning, inspection, minor repairs, carding, and perhaps photographing. All of this work should be done preferably in an in-line manner, near the loading-receiving dock so as to make for efficiency. Elaborate climate-control machinery often must be installed in existing facilities, making vast demands on space in cellars or attics. Ancillary lighting problems make old skylights difficult problems to wrestle with. The resulting aesthetics are often atrocious, but daylight illumination is now shown to be a danger even to oil paintings.

Then there are the services to be added: conference rooms, more offices, cafeteria facilities, and restrooms for staff as well as the public, public relations areas, perhaps a built-in radio or TV studio, auditorium, sometimes a theater. It is no wonder that many museums today find that two-thirds of a building's space is so occupied, and the collections reduced to one-third. The resulting storage problem becomes then a fierce fight between those concerned with the aesthetics of exhibition, those who want to show everything, and those who want to make museum storage into a reality.

The curator's role in all this is one which requires a sort of superman. As Eisler [2] points out, today's art curator must be capable of being a courtier with trustees upon whose constant approval his job depends, but he must also be a showman, an interior decorator, an administrator, and a financier. American art museums still retain some of the attributes of a cultural club. The president and trustees are likely to be dilettantes of the arts to a degree, and beyond the qualities enumerated above. What most trustees want are "curators who are primarily in the field of post Renaissance painting, with enough general background to cope with the contingencies of connoisseurship in other areas. General knowledge in the decorative or graphic arts or western sculpture is all to the good." If such curators can restrain themselves sufficiently to get on well with the exhibits staff, then taste alone should allow them to cooperate sufficiently to work out permanent and temporary exhibits which manage to please the public and the critics, at the same time keeping their trustees interested in new museum acquisitions, or lulled into a sense of satisfaction about their own collections.

I have already referred to the lack of museum employment of really expert

2. Colin Eisler. "Curatorial Training for Today's Art Museum," *Curator*, IX, no. 1, New York, 1966, pp. 51-61.

curators in research, which the problems of art galleries tend to encourage. As Eisler points out, these problems are self-perpetuating. If "experts" have to be hired to write catalogues, and if foundations will even give grants to help pay for such experts on contract, how can a hard-pressed art museum be encouraged to take on expert curatorial staff? It is easier and cheaper to employ the sort of generalized paragon described above, and leave the experts in the history of art departments or in some other city or country where they belong.

The main problem here it seems to me is not so much the dilettantism or hard headed fiscal practicality of the board of trustees, which might tend to smother innovation, but rather questions of space, the groaning board provided by the collections, and the lack of more table leaves on which to spread them out.

My own point of view is that art museums should start some serious rethinking of their roles, based on an assessment of community support, space, and the real meaning of museums, especially in our own convulsive age, as centers for research and education.

If an urban art museum is confined to a single "fin de siècle" Greek revival marble palace, and for reasons of zoning, park encroachment, or high cost is actually prevented from enlarging its present campus (and here I would choose to use the word "campus" advisedly, as a symbolic term), then there are two courses open to it: either give up the building and move elsewhere, or compromise—keep the building but move and split into another area. My own preference would be to give up and start all over again from the ground up, perhaps persuading the municipality to take over the marble splendor for an additional library or perhaps a palace of culture or perhaps even, if run by the town fathers, a palace of sport.

An art museum should consist of probably three large spaces. One, for more or less permanent exhibition, would be built rather inexpensively like a high school gymnasium, emphasizing an inconspicuous, flexibly designed series of partitions and wall surfaces inside, with, preferably, artificial lighting. Perhaps on the other side of a courtyard or sculpture area could be the "Jeu de Paume," the temporary exhibition area, broken up into flexible multipurpose spaces again, for exhibiting everything from monolithic contemporary works of our present sad days of wistfully introspective creation to period exhibits which could be shown in similarly severe areas but with a few accessories to lend "ton" and verisimilitude. Again lighting and climate control would be stressed, and various shipping-receiving facilities as well as security would be highly evolved and carefully planned.

The third large space, designed to complement the others, should be like a combination stacks and rare book study area of a library. Here all the collections should be stored with maximum accessibility for scholars and conservation experts. Special study and carrel spaces should be set aside for visitors, and there should be laboratories for demonstration and research. Students in this area should be confined to the graduate level or above; and public educational services would be elsewhere, perhaps in a low ambulatory-like edifice connecting this essentially library structure and the area for permanent exhibits.

The two areas for permanent or temporary exhibits, large and highly flexible, would have to be designed for the realization that present-day mass museum attendance is only just beginning. They should be built in the style of world's fair pavilions whose superstructure might be constructed on a framework or base of permanent utilities, heat, light, water, gas, climate control, and so on, in such a way that the whole exterior skin could be stripped

off or changed around if new developments in twenty years made the original circulation pattern and space allocations obsolete. There is a zoo in England, the Chester Zoo, which makes all its buildings simply cocoon-like spaces, connected to utilities so that as new techniques of maintaining, rearing, and keeping animals for public exhibition are developed, the Zoo Board has no hesitation in demolishing a twenty-year old structure created only for semipermanence, in favor of the new shape or size required. This incidentally is excellent practice for modern architects, keeping them humble as well as intellectually on their toes in the process. No architectural dry rot or self-inflating mausolea can exist here.

In such spaces of the future, 50,000 or 60,000 visitors a day might be able to come to see some figurative "Mona Lisa," be fed and watered, and flow out again. At the second level, school classes and various instructional opportunities for primary through college students should be available in workshops or laboratory surroundings where classrooms with teaching aids could be maintained. Slides and reproductions should be available, as should study collection material, giving a minimal time and opportunity to the visit to the temporary exhibit or the permanent hall. Some "touch and see" material must be included here, as this is really the sole conveyor of meaning for many young people. To handle something can make all the difference for the intensive class. My own feeling is that tours of the art galleries, and lectures in them, mean far less to young people than is assumed. Distractions are too many, and in general a real, live hand-painted masterpiece is far less momentous an experience for a young person than a teacher or an art-loving adult thinks. Young people today have eating habits as well as intellectual ingesting habits different from those of adults. Television and snacks between meals, as well as the denigration of mealtime as a family ritual, have seen to that. Original works of art do not have the same inherent sanctity for young people. Rather, anything hand-made that they can touch carries a special mystique. Crafts objects possess a kind of antique magic; they are something which many people would struggle with for at least a quotient of time, like learning to play a musical instrument. For these things are expressions of individual personality and creativity, a precious buffer against homogenization.

In this day and age, so full of the insecurity of old values and so full of the presence of organic social change, museums would do well to be as "hypersensitive to the forces at work in the contemporary world" as Germaine Bazin says they are, and I do not mean merely solving the groaning board problem of what to exhibit, what not to exhibit, and how to label it all. As Bazin suggests, museums of the future may have to be more library-like, with a central storage and study area as I have suggested above for the experts, as well as special areas for education, and decentralized small satellite museums for suburbia as well as, I would hope, for the run-down urban areas. Branch museums near schools in poverty areas could do much to raise those quotients of the standard of living not yet contemplated by the planners. The satellite museums could take much of the burden of overwhelming crowds off the central institution. Museums could place their buffet tables at dispersed points throughout the community, tailoring their offerings to the tastes or appetites of the kinds of people served. Meanwhile the central complex could go back to being what an art or a science museum should be: a research institute (Bazin calls it a "cultural complex")—a flexible centre for studies involving the collections themselves.

CHAPTER FOUR

The Education of the Professional Artist

by Louis Finkelstein

When Raphael was a boy the problems of the education of the professional artist were fairly simple. For one thing they were easily identifiable and rather few. The rules of the craft were well understood and could be imparted in a systematic fashion. If advice was needed regarding the theme of the picture or the proper way to present an idea, this could be obtained from very reputable sources. Moreover, the patronage for artists was fairly sophisticated, and, although not unerring, clients managed with considerable success to commission and foster the development of the leading artists of the time. Then as now there existed a gradation of sophistication and understanding from the cosmopolitan to the provincial. Nowadays, of course, the situation is entirely different, and the problems of educating the professional artist are contentious, anxiety-ridden, and polemical.

The issues which are raised come in part from inside of the making of art and in great part from events which take place outside but which bear on artistic development. A stance, however, toward all of these is necessary to find out whether there is any possibility of answering the main problem of how a professional artist should or could be educated. Starting at the extreme edge of a range of opinions, we find the voices of doom. Many people say that art is dead and hence there is no worth in educating artists. Other people will claim that nobody knows what an artist is, and, therefore, nobody knows who is to educate whom and what for. A subtopic of this kind of objection is that nobody knows what constitutes professional status, that this will differ in social and geographic contexts, and that even the term "professional" is opprobrious. Then we have the case where the range of objects, though sometimes one can scarcely call them objects so much as events, are presented as art which many people think are distinctly not worth educating for, if indeed the objects or events give any indication that there was anything to be educated about as necessary for their production. A subtopic of this view would be the notion that all the artist needs is a suitable place to present his work and a large enough supply of hardware and materials in which to do it, or as a variant of this, a classified directory of various kinds of fabricating plants plus a substantial bankroll from an indulgent sponsor and, hopefully, a very swinging press agent. More practically, many people are concerned with the great variety of techniques as well as ideas which seem to have passed beyond the limits which any sort of traditional education could cope with. Rapid changes of taste seem to produce the situation that a number of artists would *seem* to have become

outdated in their practices and precepts in a relatively short time. Indeed, one can surely be told by almost any artist that somebody else, thought to be an artist, is no artist at all, or at any rate not worth bothering with, which boils down to the assertion that there are no critical standards of uniform acceptance in the visual arts. This premise generates the further proposition that anybody can be an artist by so declaring himself as long as he is truly emotionally involved or, in some assertions, politically involved, and that standards of aesthetic value are meaningless or irrelevant. All of this discourse has taken place within the context of a large expansion of museums and galleries and their attendant publicity outputs, the growth of serious, or at least professedly serious, art programs in colleges and universities throughout the country, and the extreme premiumization of emotional "highs" as an essential element in the life style of great portions of American youth. Thus we are faced with problems of relevancy, value, purpose, feasibility, and method.

Regarding the relevancy of art, we have taken the position on no substantial ground whatsoever that art in some sense will always be relevant to human life. Beyond this we have to realize that our society deals with human satisfactions in a way which perhaps no society has dealt with them before. I am speaking about the mass base for which human satisfactions, including aesthetic, are considered relevant, and the fact that these assume a very large importance in an affluent and largely democratic society. Never before in the history of man have so many people had the opportunity to be concerned in a conscious way about their aesthetic lives. At the same time, never before have the possible values which are transmitted through aesthetic satisfaction been in so much danger of obliteration because of the anxieties engendered by human life and because of the brutalization of emotional experience due to social unrest, continual war, and the concentration of economic and political power involving large masses of people. Indeed, many of the dire predictions involving the consumption of addictive drugs are but one symptom of the emotional crisis of our times, wherein people have been dislocated from finding any meaning in their day to day affairs and for which society in many realms does not seem capable of providing the answer. One should not be too optimistic that art, whether on the avocational level or in terms of professional output, will be a satisfactory answer for all the ills that threaten us. We know also that the same people who created the death camps of Nazi Germany were collectors and enjoyers of art; it is evident that art is no guarantor of moral behavior. However, wherever art does enter into life, it does appear to provide some kind of leavening, some kind of formation of both self-identity and identity with some community of individuals outside of oneself, which cannot help but be in some sense socially desirable. Of course, this very access to art, so augmented at this time, carries with it its own perversions in terms of superficiality, camp, and sensationalism because of the augmentation. Since we cannot hope to eliminate these factors, one can but remain oblivious to them and try, usually on a one to one basis, to promote contacts and awareness of some substance. Much of this, of course, is transacted by the other fields of art education which are dealt with in this volume. The existence, however, of a set of values and practices which can hope to generate real in-depth aesthetic experiences cannot, by their very nature, come out of the congeries of mass art education, avocational programs, or training in various branches of applied design. These all have their own praiseworthy purposes and methodologies in addition to the fact that they are perhaps statistically more important since the outputs reach a larger number of people at any one time with more immediate cogency than the work of so

called fine artists. Without, however, the assiduous cultivation and transmission of those values associated with the fine arts even though these are in rapid change, as distinguished from those arts which serve a practical function, the whole benefit in human terms which is expected to come from such a larger range of activities becomes mere social manipulation and marketing.

What then are the significant issues in the fine arts? It is my conviction that we are witnessing, over the past two decades at least, a remarkable flowering of art, particularly in this country, of art which is rich and varied, which has human cogency on many levels, and which continually provides the promise of further human enrichment—this despite various kinds of superficialty and sensationalism which are the product of the dialectics of the art market and of publicity and of confusions of value, the source of which often lie far beyond art itself. Although there are many heresies, many corruptions, many manipulations in the arena of cosmopolitan taste, and also many even quite outlandish experiments on the frontiers of art which receive too easy a welcome simply because of their novelty, these do not preclude the fact that in-depth aesthetic experiences on an individual basis are more widely available than ever before. This creates the need for training artists at a professional level.

The dominant rationale for the continuation of professional art programs is simply that young people will continue to enroll in them, seeking through the existence and continuity of institutions, some means to break out of their previously unaware state into a world of larger horizons. This is the premise of any kind of education, most principally that which we associate with liberal education. Statistically we know that many are called and few are chosen, and that not everybody who applies for entrance to an art school or an art program in a college will in fact ever become a professional artist of significance. It is worth noting that people going through art programs may end up eventually in fields or vocations for which such programs do not seem to constitute direct preparation. This, however, is not a case peculiar to art and indeed is a feature of what we find best in American higher education across the board. Even in the case of those students who turn out to be artists of some consequence, it is most often found that the kind of artistic commitments and directions which they become subsequently involved in bear relatively little resemblence to the kind of preparation which they have had while in school. Hence, our first attention should be devoted to what kind of education should be provided even though we do not see its end.

Much of the education of artists takes place outside of school after they have been graduated, or from sources which are in one way or another noninstitutional and nonacademic. This doesn't mean, however, that they are not dependent on having had some kind of an art education before, whether at the undergraduate or at the graduate level. The fact that the institution is there and will attract just on the basis of distribution of motivations should be regarded as socially desirable in itself even if all of its products do not turn out to be professionals. The art school or art program, even when directed to the professional, should be then regarded as a kind of door at which anybody might knock and by which anybody should be provided the most hospitable welcome, for we do not know who he or she might be. The abiding fundamental principle for professional education as for general education, should be Spinozistic principle of moving from a lesser liberty to a greater liberty. This will serve most truly the ends of professional and nonprofessional alike, since it is the only principle that can address the underlying human issues which are involved. Immediately, the

application of this principle will precipitate us into the practical examination of the issues in teaching.

A fundamental split which seems to occur in American art education when it does not portray itself as simply the development of skills in the production of a preestablished product is the division between what, for lack of a better way of saying it, could be called the traditional and the nontraditional, involving the recognition of a continuity with the past on one hand and, on the other, the claims of free expression, experimentation and novelty. These issues have been quite cogently treated by Lucian Krukowski currently dean of the College of Art of Washington University in St. Louis, at the 1966 annual meeting of the College Art Association in a paper entitled: "Problems of Value in Teaching Painting"[1] and by the noted critic Harold Rosenberg in a paper entitled: "Problems in the Teaching of Artists"[2] presented at the Midwest College Art Conference in 1962 as well as in various other articles on American art which he has published over a number of years. For Krukowski, the division was between two modes. The first mode he called rationalist and integrative, deriving from the Bauhaus and various other design-centered education programs, which he tied to the idea of progress and to the interrelation between art and technology and therefore, an art which had essentially turned its back upon the past and any notions of continuity with it. The other mode, which would be the more traditionalist approach, he characterized as intuitive and private. An underlying assumption of this second mode is that art is a self-reflexive development implying a constancy of values which would enable the history of art directly to inform the intuitive apprehensions of the individual by the existence of prior art objects and the whole tradition of which they are a part. He called the intuitive and traditionalist mode "imagist" in that it is primarily concerned with representation and with the repersonalization of objective experience which any representational art would imply. The opposite mode, the mode of innovation, rationalist and integrative, he defined as "environmental" indicating the invasion of the audience's space and the manipulation of the audience by scale, movement, various aspects of communication theory and technique, which, although such techniques might include representation, were essentially nonrepresentational in method and therefore in the training required. Teaching of environmentalist art should include the study of various technologies, group dynamics, and in particular, experimentation with architectural spaces. Imagist art should be taught through the systematic study of pictorial issues as represented in direct studio experience from nature and formed by past works of art. According to Krukowski, since their eventual integration is not to be hoped as imminent the two disciplines should be kept distinctly apart so that the student would not be faced with the fragmentation of his focus and with the constant displacement of the context in which he was working, to the diminution of his possibility of real artistic commitment.

Rosenberg's position, though analogous in its separation to that of Krukowski, was more drastic in the distinction between the role of ideas and craft. Since, it is stated, "Today no one knows what art is," any educative solution which sought to deal with "fundamentals" was fundamentally in error. Each address to fundamentals tends to impose, through its attention on craft, a particular delimiting point of view which has the effect of insulating the student's consciousness from real issues in modern life which art is called upon to serve. Craft, in his view, was simply the dead hand of the past reaching out into the future to thwart the possibility of real creativity. His later writings in support of an investigation of art ideas seem to have the effect of urging the view that the development of craft tended to be over-

prized and that the real realm of art education should be the exploration of ideas both in realms outside of art, which is to say in politics, philosophy, psychology, and so on, as well as the premiumization of ideas in the formation of art objects or events, which would necessarily be at the expense of the cultivation of practice as a guide for their production.

There is considerable merit to the cautionary character of Rosenberg's complaint against the teaching of art as essentially a teaching of craft. Artists themelves do not tend to be notably broad-minded people. By the very nature of their involvement in making, they tend to think through the medium of concrete images and structures. They rarely express themselves in general ideas. Moreover, students, for their part, tend to mechanize and turn the remarks of teachers into how-to-do-it formulas, even with the best of teachers. Whereas such formularization either on the part of teachers or students may have been valid in the past, it clearly presents liabilities in terms of the aesthetic values and issues which are apprehended today.

Thus we have at least two kinds of view of the dichotomy between what I have characterized as traditionalist and innovative. The one view, Krukowski's, would separate the two disciplines into two types of programs, or even two types of schools, but conceivably to locate one type of school here, one type of school there with the student making the choice between them, often at a rather early age in terms of his development. The other view, Rosenberg's, states that art education for the professional is becoming a collegiate subject in the noetic sense, which no longer has the kind of commitment to craft which it has manifested hitherto. Both points of view provide a useful grounding to the argument, but, in my opinion, are equally imperfect. It is here that the notion of moving from a lesser freedom to a greater freedom is pertinent. Given the greater range of possibilities manifested by recent art as well as the great depth and ramification of human capacities which are brought into play, what indeed are the apposite freedoms and what is the best way to lead to them? The fact is, everybody talking about freedom ain't going there. In my view, the great bulk of educational efforts in the innovative, anti-traditionalist mode tend *a priori* to make up the student's mind for him. Although the premises are indeed rationalist and would seem to be impartial as to their exemplification, they do in fact entertain stereotypes of the possible, based very often upon the model of what is contemporarily available on the art scene, as for example, the great modishness of op art in colleges, universities, and professional schools over recent years which now appears to be fading. Or on the other hand, they present a very tight set of premises which are usually based upon certain very deeply held convictions of a dominating individual teacher. I am thinking here of the remarkable success of the teaching of Josef Albers at Yale, which was based apparently on the very clear method of dealing with elements of what we would usually call color principles and design. Because they are so efficient as well as often fashionable, they actually place the student's mind in a kind of vise when used, as they usually are, literally. To be sure, the opposite approach, the traditional one, has similar liabilities. By presenting not only the lavish appeals exemplified by past works of art, but also very real challenges in the development of observation and technique, this approach is often liable to cultivate a certain piety toward one's development wherein the student cloaks himself in a mantle of virtue and insulates himself from real examination of the issues. Because what he is doing imposes severe technical demands and because great works of past art demonstrate in great variety the conquest of strenuous difficulties and the overcoming of a great range of challenges, he often feels he need look no further than the cultivation of craftsmanship, by which I mean successful

dealing with received problems, to count himself a developed artist.

If the aspiring artist is to regard himself as truly freed, he must count his education as not simply prescriptive of the right way to do something but rather as providing a perspective on the meaning, the nature, and the potential of his actions. It is here that a mixed mode, incorporating aspects of what we would usually associate with Bauhaus-developed training, together with representational painting, drawing, and sculpture, which is deplored by Krukowski as confusing and fragmenting of the student's commitment, needs to be reexamined.

In "The Aims of Education" Alfred North Whitehead makes the observation that there are three stages to any kind of development which education can possibly envisage. The first stage is a relatively indiscriminate and undisciplined experiencing of a number of elements in the field of study. This means in one sense that you can't swim until you get into the water. But it also means, very importantly, that the way in which the human brain works is extremely polyreferential, that the meaning and the subsequent utilization of our experiences is essentially nonpredictable because of the great number of associative elements that are involved in its receipt and interpretation by any individual. Very probably what we mean by an individual and why we focus in art so intensively on that which we denote as the unique is the fantastic possibility of recombination of meanings which are possible as a natural outcome of human activity. This first stage, then, should be rich in possibility and variety, should indeed incorporate, as it would in any case, elements of experience from outside the studio altogether, and therefore, even more so a rich mix of experience which the student can see directly under his own hand and eye in the studio. It strikes me that whatever is transacted here, in play, as it were, is of such drastically proportionate worth as to significantly outweigh the kind of liabilities which Krukowski thinks tend to occur. It can be held that a good deal of this indiscriminate experience is transacted before the person gets into college or art school. I do not think that this is entirely the case, because many of the studio disciplines have an inherent complicatedness which makes the real elements which are functioning in the student's consciousness rather long in coming to be recognized, and that fruitful play itself takes considerable developing.

The second stage of Whitehead's scheme is the stage of control, where the student will establish specific means of dealing with a selected area of that experience, will apply rationalist methods, will narrow down his scope, and will challenge his competence at the same time as he builds confidence and conviction—in short, the stage of discipline. The third stage is that of breaking out the top, of transcending the limits of the rational learnable scheme which has been transmitted by institutions, by teachers, and by traditions, to arrive spontaneously, so it would appear, at an undreamed-of peak of consciousness wherein the received order is given a new constellation and thereby a new significance. This last stage is what we would call the truly creative act which in many cases will be rarely or, alas, never attained. This is, of course, the distinct element in virtue of which we value artistic achievement. The development up to it may be long and arduous, and by its very nature we cannot assume in our tooling up system to envisage the outcome. In my experience, it has never done irremediable harm to subject a student to a variety of disciplines and to demand that he at least try to achieve certain standards and to preoccupy himself with certain values. Indeed, since most students change anyway, as I have already observed, we cannot hope that under the rubric of recognizing the student as an individual or cultivating his creativity we will accomplish any long term good simply by backing him exclusively in the pursuit of that which

happens to be important in his perspectives at the time. Many instances of over-indulgence in catering to student motivations have produced what appears to me as emotional, intellectual, and artistic cripples. In any event, however, the determination of the mix between permissiveness and discipline must be carried out sensitively within the context of the individual situation rather than as some general rule.

Let us turn to the consideration of the issues as between the development of craft and ideas in the visual arts. It seems to me a particular characteristic of writers to consistently undervalue what happens on a noetic level in what is ostensibly presented as the mere development of skill. It is simply not the case that the two issues are separate. Rather, the actual confrontation with ideas is never for the visual artist encountered verbally, in spite of many current practices which would lead us to believe the opposite. One element which will always serve to distinguish the professional in any field will be his ability to distinguish the particular from the general. By this I mean, in a completely and literally operational sense that professional training should be aimed at creating the capacity to notice important changes of meaning in small increments of physical change. This is most clearly brought out in the art of drawing, and particularly in the art of drawing from nature. For the nonprofessional or for the person who deals with "ideas" as overriding mere practice, works of art will be of this or that type, their real meaning being subsumed in some overall stylistic category. This is merely a verbalist ploy and has nothing to do with the reason why we value works of art. William Blake once said that art is made of minute particulars, whereas generalities are the refuge of scoundrels and knaves. Therefore, any program of serious intention which is not purely liberal or avocational in its aims has to spend a great deal of time dealing with the formation of this capacity.

At the same time, however, as working experience in particular practice is provided, the ideas inherent in that practice should be exposed and expounded. This means that especially the early basic material should be taught by mature and committed artists with the insight and ability to deal with the wide range of intellectual and emotional issues implicit in apparently primitive levels of recognition and decision. Basic courses should make evident their broad reference to artistic motivations and exemplifications in past and present art, rather than giving the impression that the procedures imparted are merely how-to-do-it information which is quickly transcended. The unwillingness or inability of faculty and administration to put the very best of troops in the front lines are a sign of gutlessness and lack of serious purpose.

Because the faculty involved in any program will come from various backgrounds and training, conditioned in some ways by the art of the past, as well as by the fact that the arts of the past permit us to deal not only with the development of real and rather permanent capacities, but also provide many levels of gratification, a good portion of any curriculum, in one way or another, will have to make some kinds of separations along the lines which have been traditional in the fine arts as between representational and autogenetic or nonrepresentational, as between two-dimensional versus three-dimensional, and so on. There is simply no way to cultivate a kind of multimedia kinetic communication consciousness along with the ability to place a mark on a piece of paper so that it becomes precise and significant with a number of emotional values which are experienced in three-dimensional space.

At least the early part of a curriculum, therefore, should possess a mix of the so-called skill or observational type of course, of which drawing, painting, and sculpture are the easiest to indicate. Drawing skill, which is actually

much more than that, being nothing other than the examination and cultivation of emotional responses with respect to perception, takes a long time to cultivate, and should be an extended part of any curriculum, particularly at the undergraduate level, and whether directed to the professional or to the avocationist. In my view there can't be any real satisfaction, any real unleashing of creative resources, unless we at least touch and begin to order some of the responses to the world around us. Within the realm of drawing itself, there are many modes: I refer here to what might be called compositional drawing which leads to a recognition of the page as an architectonic unit, the development of a sense of relationships in space between figures and background as one kind of mode, a tactile mode which explores the sculpturesque treatment of volumes, an impressionist mode which would deal with tone and holistic vision of the environment, as well as various kinds of imagist modes which would draw upon automatism, unconscious imagery, and the like. Sculpture in the traditional sense of doing a figure, usually in clay, directly from the model, forms an important focus for the development of three-dimensional understandings. In my view, many of the more recent avant garde works of sculpture betray or disclose in their own quality the cultivation of this factor on the part of the sculptor at an earlier stage in his development. Painting, starting from a representational base, can likewise cultivate many different kinds of responses if for no other reason than that most paintings are inherently more complete than most drawings, and the demand for closure creates the demand for a more rigorous examination of intention. All of these studies should, of course, be carried on with great insight as to their reaching out to experiences not directly available within the studio, which means a wealth of reference and explication of past art and present events on the part of the individual teacher when the issues crop up in the individual student's work.

In addition to these more or less "academic" studies, an adequate curriculum should impart at least the fundamentals of what has come to be called "design." By this I mean courses in two-dimensional and three-dimensional design principles and the study of color. Most of these disciplines and the current usage have their origin in the Bauhaus but have been greatly refined by practice in many educational institutions in the United States. Two-dimensional design, otherwise a kind of abstract painting, can be at a lower level a directed course which will promote vocabulary formation and recognition of many issues in a more economical way than can come up in courses dealing exclusively with representation. In this course, particularly, there is infinite latitude for reference to a variety of events in art and perception which are not brought in by any other method. Because the course can be rationalistic in its approach, it can be presented so as not to place demands on the student necessarily to ape a given style so much as to open up awarenesses. The same can be said about a course in three-dimensional design, although due to the longer time it usually takes to construct three-dimensional objects, the horizon of uses will be somewhat more constricted. Color theory is an interesting and available enough discipline in itself to deserve a separate course, and it can likewise deal with many different kinds of exemplifications, both representational and formal. Both of these kinds of disciplines are already well enshrined in undergraduate art study. They can also provide useful indices for upper level courses of a freer or more in-depth exploratory nature. In addition, courses of the type which examine questions of process and intention with less emphasis on the specifics of craft and more on the ideas which are brought into play are useful at a later stage. I am thinking of courses which are being put together currently at various institutions which sometimes look like group happenings, sometimes appear

a mere acting of motives, and sometimes proceed from Zen Buddhist ideas of individual action and share the common characteristic of having the student extemporize in interaction with other students to provide material for later speculation, and conceivably narrow down to specific craft exemplifications.

Separate upper level courses, whether they are in painting, sculpture, printing, photography, light displays, film making, multimedia or any particular fragmentation of these, will be taught according to the convictions and perceptions of individual faculty members. Thus it does not seem that their contents can be prescribed in any uniform way. Rather the variation which occurs will give separate programs their distinctive character. Good faculties, moreover, are distinguished by their broadmindedness in recruiting members of diverse views. In order both to defend the student against the limitations imposed by particular faculty predilections and at the same time to impart a wider range of information than is normally available, some schools have recently been experimenting with directed courses, usually in painting or sculpture, which present a wide range of stylistic or compositional premises in a sequence of studio projects. Such courses are avowedly eclectic in character, and some people are understandably leery of presenting eclecticism as a model for artistic development. Such trepidations are misplaced; all art learning is implicity eclectic. Representations, to the contrary, are lacking in candor or discernment. Further, the amount of information communicated to the student and the feedback information which is generated by student work, which can be of immense value in counseling, cannot be produced in other types of courses. These courses require unusually intelligent, historically conscious and articulate faculty, and are best given at an intermediate stage in a program.

Along with all of this, the history of art should be studied in various ways. No student, in my view, should be without at least a survey of a year's duration for the simple utility of coming in contact with a number of monuments and developing various kinds of vocabulary with respect to them. Unhappily, it seems to be the case that there is a considerable antipathy between most committed art students and the general run of people teaching art history. This would appear to have come about because of the methods of learning to become an art historian in the scholarly sense. With all due respect to that discipline, it seems to produce what for our purposes is often the person who is more concerned with the technical standards within his field as distinct from either the ability to impart its humanistic consequences or, more to the point, specific visual understanding, both of which are of great use to the developing artist. In any event, the initial survey course, even though handled with some degree of ineptness, cannot drastically hurt the student. Upper level courses, on various kinds of subject matter, from specific periods or specific works of Western or even nonWestern artists are another problem. This, however, is of such complexity in terms of its implication in the training of art historians that it cannot be studied within the context of this chapter. I can but make a brief remark here to the effect that a number of practicing studio teachers have become quite articulately involved in the analysis and transmission of ideas from the past on, and that in the future there will undoubtedly be some kind of synthesis of intentions between such people and a hoped for new generation of art historians who hopefully will benefit by various developments affecting training within their own field.

All of the studies referred to above should be carried on for some period of time with some regard for cultivating a spirit of play, which is a very important part of investigation. Here we need not be too apprehensive that a disciplined approach will thwart the spirit, because for the neophyte

the mere mastery of a discipline and the facing up of a number of its complex demands are in themselves not simply a challenge but also a kind of play. Except for the kind of process course that I have indicated, forced play self-consciously undertaken over a protracted period of time can of itself create a kind of pretentiousness and preciousness on the part of the student. It is essential to observe at this point that any kind of curriculum construction is at best only part of the game. In any sequence of courses to which students are subjected over a period of time, there should be at least one course which requires the student seriously to examine his own motivations. This, in my experience, can be best carried out by some sort of a extended project, a series of works transacted on a kind of tutorial basis where the student will be forced not simply to examine his motivations and interests, not simply to try ideas received from the work of other artists, but also to begin to challenge his real control over questions of craft and to ask serious questions of the emotional and technical level simultaneously. It is further my view that at this point the student should be led to articulate some of his concerns through the medium of writing. It is a constant shortcoming of many able studio instructors that while they are able to impart both enthusiasm and insight, the effect of these is often temporary because the modes of reaction have not been reinforced by that kind of intellectual growth which is fostered by verbal articulation. I realize that many artists disagree with me about this.

The real quality of any curriculum is not, in the long run, the result of the number or kinds of courses as much as the quality of the faculty. All faculty at every stage of contact with the student from the beginning drawing course should be in some sense committed professional artists who are carrying on their own creative work and recognizing in their own several ways the kinds of strains and allegiances which this requires. It does not seem to me that this type of person is very often produced through programs which emphasize art education. Furthermore, I do not believe that graduate students who are themselves struggling to find their directions are apt transmitters of education of real value at any stage of such a program study. By describing up to now a certain curriculur structure, I have touched on what seem to be to me the rudiments of undergraduate study, be it at a professional school or at a college or university. The professional school will possess certain advantages and liabilities, and the college or university situation likewise. The advantages of the professional school are relatively long hours of uninterrupted study, relatively little fragmentation of focus, and also the attraction of a preponderantly greater number of students committed to professional development in the arts. They have, inherently, several liabilities. One of these would seem to be fiscal in that many of the better colleges and universities throughout the country can provide better facilities and better faculty pay and therefore can acquire the resources for an absolutely higher level of instruction. Colleges, of course, present the liability of placing an intuitive, emotional, and organic growth which is essentially not systematic and academic in nature within the methodical context of an institution devoted to rather regimented kinds of study. Many people also object to requirements of various kinds of courses which seem at first approximation irrelevant to the study of art, often distracting and uneconomical with respect to the student's use of time. In the current pattern of university and college curriculum, the kind of study we would like to promote for art is emerging in many disciplines as college administrators and faculty become conscious of the need to teach not so much subjects as people. Many curricula are rapidly being widened and liberalized in the direction which has always been traditional for dealing with art students.

On many campuses, the intimate relation, the direct attention to student output typical of studio programs, is now acting as a kind of model for courses in other fields which were originally much more hidebound in their treatment. Colleges present, furthermore, the considerable virtue of widening the horizons of students in many dimensions. This is sometimes done through the oft maligned required courses, as well as in upper level electives in various disciplines, such as communications, philosophy, psychology, literature, and so on. This virtue should not be underrated, nor should the fact that some of the most able practitioners of art in this country are college graduates often with a major outside the field of art.

To sum up undergraduate study, it should be very much the representation of Whitehead's first stage of learning. That is, it should be various, conceivably diffuse, and open to a wide range of aptitudes and motivations. Fragmentation of varying orders should not be regarded as too hazardous. Courses in lettering, drafting, and other subjects which are usually the concern of the design student, will not in the long run be particularly harmful. Turning from this to graduate study, we have problems of an entirely different order. By graduate study, I mean very simply study beyond the undergraduate, whether it takes place in a college or university program, at an art school, or in some other kind of setting. The nature of graduate study should be that which aims at enabling the student to carry on by himself. This will be the last time that he will encounter the openness and frankness of discourse which is so essential in developing not simply further skills but more critical insights into his own work. The first premise of graduate study should be that no one is admitted into the program who does not have the first approximation of a prospect of managing to achieve this goal. Admissions requirements should, therefore, be both rigorous and deformalized, resting more upon the student's work and evaluations of his development than on grades or standard kinds of achievement as represented in graduate record exams and the like. It should be carried on primarily by an appraisal of the work which the student has produced up to that point and advisedly with a rather thorough interview with the individual student on the part of the teaching faculty.

In graduate study it should be assumed that the student already has some clear lines of motivation and work which he is capable of staking out along his own chosen directions. Therefore, much of the program should be devoted to individual work carried on in a relatively unfragmented way where the student presents the premises and the faculty follows his direction, asking him to examine both the conceptual issues and the craft at the same time. Many students at this point encounter a crisis of motivation, and desperation is not an uncommon ocurrence in graduate programs. There, therefore, must exist a very intimate and informal relationship between the faculty and students. Beyond following the student's direction, it is advisable to challenge it by the presentation of subjects or concerns outside of his unique point of view, to throw up new vocabulary elements and new issues which can both afford the faculty the opportunity to express its own sense of its resources and interests, as well as offer further perspective on the part of the student as to the definition and standards of what he is doing. Along with this, a varied range of directions, both on the part of the faculty and the student body, is extremely desirable. Students should be provided with permanent set-ups, so that they can carry on their work at all hours throughout the week and the semester. Contact with a range of faculty, as well as visiting artists and critics, is important. Very few institutions can muster the resources to carry this out in a responsible way. These tend to exist in or near large metropolitan areas, which can also

provide the student with the resources of libraries, museums, art galleries, and various cultural events which constitute a valuable enrichment of himself as a person as well as an artist. There are probably far too many graduate programs in art in this country. Very few, in point of fact, can provide the richness and depth, both in respect to faculty and outside resources, which are necessary. In the selection of faculty we are again faced with the problem of what is a professional, that is to say, who is to judge how creative, and how creatively involved, any given faculty is. Here there is no clear answer. The administration should be guided by the best kind of artistic thought it can get, particularly through the participation of practicing artists in policy and administrative decisions. Here there is no sure guide. It can only be said that each institution will get what it pays for, not simply in salaries and fringe benefits, but in the accuracy of its judgments. By and large, good artists will tend to turn out good students; better artists, better students. By the same token, good colleges will turn out good students, and the overall quality of the institution, not in terms of budget or pretentions, but in the actual intellectual and humanistic integrity of the program, will prevail.

Up to this point, I have not dealt with the technical facilities which are requisite for good art programs. These will be varied according to the resources and orientations of the particular institutions. Good studios, which means good space and good light, are a basic prerequisite. Permanent working set-ups for advanced or graduate students are extremely necessary. Many colleges and schools are either unable or unwilling to provide the financial resources to make this possible. Models should be provided in abundance and for long periods of time where the character of the course indicates their utilization. Technical facilities vary according to the kinds of courses which are presented. For example, a good printmaking shop has an irreducible minimum of presses, acid baths, preparatory work space, and the like, which are well-known. A sculpture program presents the demand for a variety of technical resources, from a good room for modeling from life, to plaster, woodworking, and metal working shops of various sophistication, together with the possibility of experimenting in newer media such as plastics and conceivably electronic and light media as well. Many of these represent an upper fringe of sophistication and could be dispensed with or made an important focus according to the drives of the faculty. Ancillary courses in related disciplines are also indicated on this basis. An interesting program on the West Coast has just inaugurated as a requirement the study of computer science. While I am very doubtful of its ability to replace such studies as that of drawing, it is entirely conceivable that, if imaginatively and sensitively pursued, this will constitute a valuable kind of facility for a certain type of student. The question of a sculpture foundry is often raised; this seems to be worthwhile, although not strictly necessary. Oftentimes an involvement in bronze casting can lead to a too quick cultivation of finish, a subservience to the demands of the specific medium which may not be wholly relevant to that many students as to constitute a necessary investment. A good library seems much more fundamentally necessary as well as particularly ample visual material for discussion.

A continually recurrent question in both graduate and ungraduate programs is to what extent the program should be influenced by or oblivious to the shifting tides of art events on the gallery or museum circuit. At any stage it must be recognized that the representations of value which are promoted by these organs as well as by art magazines are never entirely reliable. There is a strong element of faddishness and opportunism which tends to dilute the recognition of real issues. However, such events will

not go away, and they also represent a source of great emotional involvement, particularly for the most committed students. Therefore, they should be dealt with openly and fluently, so that the curriculum is neither immersed in current fashion nor oblivious to the many real and interesting challenges in recognition and development which the current scene continually produces. This will be seen as a corollary of the interplay between traditionalists and innovative forces which I have mentioned before.

The nature of the MFA program has also been variously discussed. Some parties believe that if the student can paint a good picture when he gets out, that should be enough; many people believe in setting down a number of specific curricular stipulations. In my view the main requirement should be at least two years of study in residence since this would appear to be a kind of organic unit of time within the anticipal development of most graduate students. This would allow for a period of shuffling around, the period of drift and despair, and the period of developing confidence and control. Specifics of an MFA program have to come from the characteristics of the institution and the faculty on hand. The MFA degree has been held by the College Art Association to constitute the terminal degree in the practice of art, and at this point, some mention should be made of the PhD in creative art. This is explicitly condemned by the College Art Association on various grounds. The first of these would appear to be that such programs, in order to make themselves acceptable to the academic environment in which they are cast, or, in my construction, to place a certain kind of academic veneer on what had been hitherto regarded as a mechanical or craft subject, often incorporate preponderating requirements in other than art subjects, such as anthropology, sociology, aesthetics, philosophy, history, and so on. These often enable the student to construct verbal structures, which are entirely out of keeping with his real artistic achievement or his recognition of the issues that they involve. Much of the material which this entails is passed upon and guided by people who have no fundamental competence in art. Thus, it constitutes a real abuse, perpetrating a kind of fiction in a field which, although insusceptible of systematic objectivization, is, in its essentials, a very factual field. The suggestion to a student that other modalities of approaching these facts, modalities which are often inadequate to deal with the subject, constitute an apt substitute for further depth or precision, is inherently vicious. The other objection is that the PhD constitutes in many scholarly fields not simply the mastery of the received discipline but a significant contribution on the part of the individual to the status of that field of inquiry. If the PhD does not demand this, it is perpetrating a fraud. If it seeks to demand it in art, I would hold that given the wide range of values and interpretations which are held with great competence and commitment by the artists of this country, there is no conceivable body of such artists who could sit as a competent committee for questions of this level. It has been the case indeed in other fields that the PhD is complained of as coming to represent a too drastic superficialization of achievement. Each of these fields: physics, mathematics, economics, whatever, have their own ways of sorting out the sheep from the goats in the long run. The perpetration of the fiction which is involved in an art Ph.D. does nothing to help the case. Rather we must expect that graduate study in art will indicate simply the second of Whitehead's stages, and that imperfectly. Control will be sought for, and critical rigor deepened, recognition expanded, but with all this we can not hope for definitive results on the vast scale which artistic achievement truly represents.

As art programs of all sorts as well as interest in the arts continue to expand throughout the country, we should not underestimate the importance

of professional education in the arts, not only as fulfilling the need for a certain kind of output, but also as doing something fundamental in terms of human resources. All art teaching must be modest in its claims and extravagant in its ambitions. In this it follows the nature of art itself in inculcating real humility and the recognition of real depth. The teaching of art should be regarded not only as academically respectable but extremely rigorous. It must, by its nature, include emotional as well as technical and conceptual factors. It should be both open and disciplined at the same time. Heraclitus said, "Every beast is driven to the pasture with blows." The best thing any art program can inculcate is good work habits. It should be further characterized by venturesomeness, intellectual integrity, and, above all, respect and personal concern both for the individual student and the profound relevancy to human life which art possesses. This is more a matter of hard work and critical toughness than any formulation which can be set in print.

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[1] *Art Journal* XXVI/3, Spring 1967, pp. 250-251.
[2] *Art Journal* XXIV/2, Winter 1964-5, pp. 135-38.

CHAPTER FIVE

The Education of the Art Professional: The Designer

by Victor Papanek

"Telling lies to the young is wrong.
Proving to them that lies are true is wrong.
The young know what you mean. The young are people.
Tell them the difficulties can't be counted,
And let them see not only what will be
But see with clarity these present times."

Yevgeny Yevtushenko

"Of course, your youth will fight for you,
But you, are you fighting for them?"

Kjeld Abell

Education for designers (like nearly all education) is based on the learning of skills, and the acquisition of a philosophy. It is unfortunate that both of these are wrong. The skills we teach are too often related to the processes and working methods of an age just coming to a close. The philosophy is an equal mixture of the kind of self-expressive bohemian individualism best expressed in *"La Vie Boheme"* and a profit-oriented, brutal commercialism. Moreover, the "method" of transmitting all this is almost half a century old at best.

In 1925 the *Albert Langen Verlag* of Munich published the book *"Malerei, Fotografie, Film"* by Laszlo Moholy-Nagy as volume No. 8 for the Bauhaus. Moholy-Nagy attempted to find new ways of involving young people with the interface between technology and design, design and crafts, design and art. Possibly the most important idea was to have students experiment directly with tools, machines, and materials. The development of technology did not end with the electric band-saw sheltered in some Bauhaus basement in 1919. To base education on this kind of development is to ignore data-processing, computer technology, remote handling mechanisms, jet airplanes, space research—in fact, all the developments which science and research have made to mankind in this, their most productive, half century.

When Moholy-Nagy started the "New Bauhaus" (later the Institute of Design) in Chicago, the book was republished under the title *"The New Vision"* by Norton in 1938. An expanded and lavishly illustrated re-hash of all this was brought out shortly after Moholy-Nagy's death under the title *"Vision in Motion"* in 1947. And now, nearly a quarter of a century later, this 1947 re-hash of a 1938 translation of a 1926 book describing design

experiments carried on in 1919, still forms the basic design curriculum at nearly all American and European schools. Happily, experiment turned into tradition marches into the second half of the century. Can we wonder that students are bored? Can we wonder that our young people no longer consider the university and its courses relevant to living? Surely, a student entering a design school or university in September of, say, 1970, must be educated to operate effectively in a professional world *starting* in 1975; and foreseeably he will reach the height of his professional competence in 1995, or the year 2000.

Learning must be an ecstatic experience. At best, as George B. Leonard says, learning to drive a car is ecstatic. (Ask any 16-year-old). To drive an automobile demands a fantastic combination of motor coordination and physiological and psychological skills. Watch the thousands of housewives driving along the Los Angeles Freeway at 5 p.m. any afternoon. Small, often ineffectual women, controlling 2 tons of steel and machinery, hurtling along at better than 60 miles per hour, with the distances between cars to be measured in inches. It is an impressive performance. It is a *learned* skill. And it may just possibly be the most highly structured noninstinctual activity these women engage in in their lives. They drive superbly well; the clue to their performance lies in the original method of learning how to drive. For to learn is to change. Education is a process in which the environment changes the learner, and the learner changes the environment. In other words both are *interactive*. Both the beginning driver and his car, as well as road system, other cars, and his teacher are locked into a self-regenerating system in which each slight perfection of every slight skill is immediately rewarded, or, to use B. F. Skinner's happy phrase, "positively re-enforced". To return to George B. Leonard:

> "No environment can strongly affect a person unless it is strongly interactive. To be interactive, the environment must be responsive; that is, it must provide relevant feedback to the learner. For the feedback to be relevant, it must meet the learner *where he is*, then program (that is, change in appropriate steps at appropriate times) as he changes. The learner changes (that is, is educated) through his responses to the environment."

Unfortunately, education has been made into a method of preserving the *status quo*, a way of teaching and preserving the moral attitudes, smug lifestyles, and other sacrosanct values held by the old, and dispensing whatever is currently accepted as "Truth".

If we digress for a moment, we find that the example of learning to drive an automobile, cited above, is really just a scale-model of how mankind as a whole has learned to live. For through countless millions of years man *was a hunter, a fisherman, a sailor-navigator. As a hunter* he roamed the earth as a member of a small hunting-party—a cross-disciplinary team, in a way. He evolved early (but elegantly functional) tools; evidence from Choukoutien in China shows that Peking Man *(Pithecanthropus pekinensis)* fashioned stone tools long before *Homo sapiens* appeared on earth—and he used fire as well.

Man as a hunter-fisherman-sailor was a nonspecialist or a generalist, whose brain furnished him with that social understanding and control of casual impulses so needed in a hunting group or society. We are told that even language evolved in answer to the group need of the hunting party.

As hunter, man was highly successful. Equipped with spear-thrower, slingshot, and bow, with knives superbly crafted of obsidian, horn, or bone, he spread from Siberia to Spain and from the ice-cliffs of Afghanistan to Mesopo-

tamia. And in his adventuresomeness, the early hunter followed bison and mammoth across the frozen Bering Straits into North America, where he settled the great plains nearly 15,000 years ago. They were *homo sapiens,* and they were hunters. Farmers would have never made it. Even the works of art of the Upper Paleolithic are evidence of a fairly leisurely existence, and in Europe at least, life may have been quite pleasant for these hunters.

I am not suggesting the hunter as a "noble savage" à la Rousseau. Compared with his farmer-descendant of the Neolithic, he may have been a rough, nearly savage fellow. Yet as we study Paleolithic archeology or read and live with the disappearing tribes still essentially Paleolithic today (the Bushmen of the Kalahari, the Australian aborigine, or the Eskimo) we see much that is ingenious and admirable.

To quote from Nigel Calder: "How do you deal with an angry bull elephant, when all you have is a sharpened stone? You nip aside, slip in behind, and cut the tendons of his heel. What can you do to lure a giraffe, the most timid of large animals? You play on its curiosity for bright objects by flashing a polished stone in its direction. The Bushmen according to Laurens Van der Post, would use lions as hunting "dogs", letting them kill game and eat a little, before driving them off with fire. Franz Boas tells how Eskimo approach deer, two men together, one stooping behind like the back end of a pantomime horse, the other carrying his bow on his shoulders to resemble antlers and grunting like a deer. The despised Australian aborigine can "travel light" with only a few wooden and stone implements and, by his knowledge of nature, survive indefinitely in the Great Sandy Desert. If we once let these echoes of our prehistory penetrate our sophisticated heads, they strike in us chords of excitement, if not of envy."

Traditionally we are taught to see farming as the prerequisite of civilization. An elaborate social life, we have been told, could not develop until man was freed from the daily chore of fishing or hunting. Lately, however, this theory is being challenged with the view that early civilized settlements were based on highly organized food-gathering, rather than cultivation. The highly structured societies of the American Indian and the salmon-eaters of British Columbia were so well supplied with food, that large settlements developed.

To return to Nigel Calder: "Man's chief physical disadvantage as a hunter must have been the encumberance of his family. The human infant is uniquely helpless and slow to mature. Accordingly, a fairly settled, well-defended domestic life was necessary from the outside. Women at home minding the children while the men were out hunting were well placed to develop arts like cooking, clothes-making, and pottery, to experiment with new foods, and to discover in their "gardens" the elementary principles of plant reproduction. Jacquetta Hawkes has remarked, "It is tempting to be convinced that the earliest Neolithic societies gave women the highest status she has ever known" (*Prehistory,* UNESCO History of Mankind).

It was in truth agriculture that turned man towards the fateful downward slope of specialization. Mankind, heretofore dynamically moving through the environment as a member of a nonspecialized, cross-disciplinary hunting-party, now settled down to patient, millenia-long cultivation of the soil. For learning through interaction with the environment, he substituted eons of boredom, and elevated tradition to wisdom, hence to be conservative was a virtue. With human settlements locating in prime agricultural areas, natural disasters became major destructions of the social pattern. Zealous and vengeful gods had to be appeased through priestly classes, sacrifices, and rituals. Man no longer stood alone, and alone fought his surroundings, moving freely across the globe. Instead, territory became precious—and war and the exten-

sion of statecraft.

As Buckminster Fuller has said, among *all* living creatures, every one is more specialized than man. Most birds can fly beautifully, but find it almost impossible to walk. Pigeons can do a little better at walking than most other birds, and the robin can hop. But most birds can't even begin to walk at all. Fish swim beautifully, and get along in their medium, but they can't walk and (usually) can't get out on the land. These are all highly specialized forms of life. What is absolutely unique about man is his ability to apprehend, comprehend, and employ information, and to undertake unprecedented tasks.

For millions of years man's "little red schoolhouse" was earth itself. Mankind was taught to react and to behave by the environment, disasters, and predators. But now we have replaced our "natural enemies" with *educators,* and we try to learn from them. To thus brutally twist man away from his natural heritage of nonspecialization can only have brutal results. It is in this area, of driving man into ever-narrowing fields of specialization, that the schools and universities have made their greatest mistakes. Today's "revolution on the campus" is the students' intuitive reaction.

Modern technology (computers, automation, mass-production, mass-communication, and high-speed travel) is beginning to give mankind a chance to return to the interactive learning experience, the sensory awakening of the early hunter. Hydroponic farming, "fish-herding", protein-manufacture, and skyscraper farms will also help. Education can then again become relevant to a society of *generalists,* in other words, designers-planners. We have established the point that designers especially must operate on a nonspecialized basis; it is little wonder then that the intuitive student revolution against "*status quo* education" is happening first in our schools of design. For the designer shapes the environments in which we all live and the tools which we all use. And from the unpalatable manifestations of bad design in our society, the design student cannot for long remain aloof. In Shakespeare's words:

> ". . . we but teach
> Bloody instruction, Which, being taught, return
> To plague the inventor."

Design education today blends a study of forced obsolescence with a study of aesthetics, labels the idiot progeny of this miscegenation "Good Taste" and leaves it at that. "Good Taste" is the means a profit-oriented system uses to establish fads and fashions, to persuade people (with its ever-helpful ally: advertising) to throw goods away even *before* they wear out. It is, as Harley Parker has said, "the anesthetic of the public" and "the first refuge of the noncreative."

The main trouble with design schools seems to be that they teach too much design and not enough about the social and political environment in which design takes place. But it is impossible to teach anything *in vacuo,* least of all a system as deeply involved with man's basic needs as we have seen design to be.

To this dichotomy between the real world and the world of the school, there have, understandably, been many different answers.

It is a wondrous thing that schools of industrial design come in all shapes, sizes, and flavors, and that, in the United States alone, there are 62. Most of these educational minisections are small enough so that the program is determined by the departmental chairman. Unavoidably a "Cult of Personality" has grown up in each of these schools. And while this has not always created a viable educational climate, it has at least helped diversity. Securely sheltered under the umbrella of air pollution over Chicago, there flourishes

a school that specializes more and more in establishing better communication between the student-designer and a computer. How far this experiment may lead to better communication between designer and user, still remains to be seen. The sexy and slick presentation-drawings emanating from several California schools may prove valuable to a remake of *"2001: A SPACE ODYSSEY"* and, after all, "What's good for General Motors is good for the Country!" And then there are the many other schools where dedicated young men and women build balsa-wood and plaster models of such important tools of everyday life as: transistorized back-scratchers, electric hair brushes and dual-purpose electronic climate-boxes (one half of which humidifies bread, while the other half dehumidifies cookies and crackers). "Artsy-Craftsy" schools still predominate throughout Northern Europe, the Scandinavian countries, Finland, and much of the United States. Here students are still taught to hand-chew little fetish symbols out of silver, teak, or hop-sacking, to create the *one* perfect ceramic teapot (when it is plain that entirely too many different types of teapots are in existence already). That medical instruments should be kept sterile goes without saying. But that medical instruments must also *look* sterile, and that in fact appliances (clocks, toasters, and kitchen-scales) should also reflect all the romantic values of a surgical sterilizer—this is unhappily not restricted to just a few German schools. A mish-mash of such courses as "Design Methodology", "Motivation Market Consumer Testing" and "Psychological Eidetic Identity" still clutter up the programs of many schools. And overshadowing all of this is the sacred concept that things must be designed to appeal to temporary fads, fashions, and the acquisitive instinct; that they must be designed to wear out; and that they must make as much profit as possible for the company and its stockholders. Naturally all these good young people may be revolted, and hence revolt, when asked to fake up yet another bathroom scale, alarm clock, or fire extinguisher. Is there something valuable in the fact that our cartridge-type tape-recorders look more like super-8 movie cameras, and vice versa? Walking into an American art-supply store the other day to buy a felt-tip pen, I was enchanted to find myself almost buying a tear-gas gun instead! They were look-alikes. And the trend towards this "look-alike look" is growing, for no discernable reasons, functional, aesthetic, or otherwise. Surely never has a society dedicated to "security-through-gadgets" and mental onanism by a clutch of 200 million yuts, yahoos, and prickamice succeeded so well!

It could be argued (and wouldn't be un-American!) that since we have succeeded (nationally) in the murder, rape, torture, pillage, and genocide of some 60 million Indians; and since we have succeeded (internationally) in murdering, napalming, atomizing, and maiming some 150 million people *during the last 54 years alone;* and since imminently another 500 million men, women, and children (1/6 of humanity) are in danger of starving to death, or dying of easy curable diseases, within a decade; that somewhere we the designers of our environment, our tools, and our products) have gotten our priorities somewhat mixed-up.

Food, shelter, and clothing—these are no longer the *basic* needs. For we have taken clean air and drinkable water for granted too long. Chemically and thermally we have seen how we pollute rivers, lakes, oceans, and the air. Through pesticides and herbicides we have managed to eliminate entire species, and then to eat and digest the chemical residue ourselves. Every year, nearly 180,000 people are killed by badly designed automobiles all over the world. As of now (September 1969) Los Angeles is the first city with *more* of its space devoted to roads and parking areas than to the housing of human beings. A child, living in New York City, breathes in the equivalent

of 75 cigarettes per day in the form of polluted air. In every one of these problems the designer is implicated.

The designer's "responsible" answer (so far this year) has consisted in developing a $3000.00, 14 carat gold toilet seat, appetizingly advertised in the newspapers of La Jolla, California; a wall-to-wall bathroom rug made of monkey fur and selling for $12,800.00; and, finally, for the economy minded, life-sized, inflatable, plastic women at $9.95, or $16.95 for the deluxe model, (see advertisement in *Argosy*, February 1969, page 93.)

In a Foundation-endowed society (with that "Universal Credit Card" just months away), the foregoing attack smacks of heresy. After all, aren't our Think-Tanks "thinking about the unthinkable"? Aren't we designing the best plastic women in the world? Don't we produce the finest artificial grass? Aren't our fibreglass rocks (hollow, for easier moving) the envy of the free world? I am not pleading for well-designed consumer goods. This is just a hope for product statements that are acceptable, and, more importantly, a hope that we will stop trying to educate people in our schools to design such toys for adult delinquents.

In order to move to a discussion of the practical parameters for relevant design education for today's and tomorrow's world, we must first gain a clearer understanding of the position of design in most of the Western world. The twin concepts of "designed aesthetics" and "designed obsolescence" are heavily interrelated. Part of this interrelatedness has already been pointed out as a profit making and marketing gimmick under the catch-all phrase of "Good Taste". But aesthetics and obsolescence are also related in the manufacturing processes and basic research. Designed objects (from product to appliances to furniture to housing) are designed, made, and purchased in a variety of styles. Thus a French Provincial television set, a Baroque refrigerator, or an Early American multistorey apartment building strike few consumers, or for that matter even designers, as anachronistic, not to say ridiculous. Even within the narrow spectrum usually referred to as "modern" or "contemporary", many different stylistic approaches exist and are accepted by the public. By setting the wide divergences in design today against a historical perspective, we may come to feel that the clear direction of the past has changed into erratic and random fragmentation. One cause of this fragmentation lies in our economic processes. Consumer goods of every sort, including houses, apartment buildings, civic centers, and motels, must seem continuously new. For we buy or rent only that which is changed and, moreover, *looks* changed. Industry hand-in-hand with advertising and marketing teaches us to look for and recognize these superficial changes, to expect them, and, ultimately, to demand them. Real changes, basic changes, mean retooling or rebuilding; in our present system the costs of this are prohibitively high. But to repaint and/or rearrange surfaces (interior or exterior) is just as exciting to the propagandized lay public, and can be done on the cheap. Thus the vital working parts of a mechanism (the guts of a toaster, for instance) will remain unchanged for years, while surface finish, exterior embellishments, control mechanisms, and skin color and texture undergo yearly mutations. This will hold true even if the working part is far from perfect or in fact has major weaknesses or faults (as in the case of automobiles, motor boats, air conditioners, refrigerators, or washing machines). Automation also tends to make periodic reevaluation of the real design problems prohibitively high. The regional planner has become a landscaping designer, the architect a decorator, and the designer a stylist or cosmetician. Mechanism and structure is relegated to the appropriate engineer, and the product lacks all unity, or wholeness of purpose.

Accidentally, even the lowly stylist may strike some common associational or telesic chord that makes the consumer wish to hold on to the product, rather than trade it in for the latest version. (The most recent examples of this are the 1961 Mustang and the 1954 Porsche). To break down even this accidental unwillingness on the part of the consumer to throw away things, we have evolved materials that age badly. Throughout most of human history materials have aged gracefully, being organic. Thatched roofs, wooden furniture, copper kettles, leather aprons, ceramic bowl—all these and more would acquire a thin patina as part of the natural process of oxidation. Ultimately they would again disintegrate into their organic components. Today we are taught that aging (be it of products or of individuals) is subtly wrong. We wear, use, and enjoy things as long as they look as if they had just been bought. But once the plastic bucket deforms under the sunlight, however slightly, once the fake walnut table-top melts under a cigarette, the anodization on a tumbler slips, we are taught to throw the offending object out.

This divorce between the working mechanism (which because of tool and dye-making costs remains unchanged) and the more and more evanescent skin surface, has led to further specialization and to an aesthetic based on outward appearance only. The "skin" designers (Detroit's stylists) disdainfully avoid the "guts" designers (engineers and research people): form and function are split. But neither a creature nor a product can survive for long when its skin and guts are separate. Finally, basic design research seems unsound because of the huge effort needed to keep up with rapid technology. The knowledge and care which the product itself demands are diverted. Lacking all guide lines for a rational aesthetic, an aesthetic brought about by a human concern for the basic relationships between people, things, and buildings, we have no refuge but "Good Taste".

The kind of design thinking described above sees the product (or tool, or transportation device, or building, or city) as a linear link between man and his environment. In reality we must think of man, his means, his environment, and his ways of thinking about, planning for, and manipulating himself and his surroundings as a nonlinear, simultaneous, integrated, comprehensive whole.

This approach we shall call Integrated Design. It deals with the *specialized* extension of man that makes it possible for him to remain a *generalist*. Such means and extensions already exist, but if we wish to relate the human environment to the psychophysical wholeness of the human being, we have to develop new, modified, and growing extensions and means on several new planes. Our goal would be to replan and redesign both function and structure of all the tools, products, shelters, and settlements of man into an integrated living environment, an environment capable of growth, change, mutation, adaptation, and regeneration, in response to man's needs. All of man's functions: breathing, balancing, walking, perceiving, consuming, symbol-making, and society-generating, are completely interrelated and inter-dependent.

Integrated Design will concern itself for the first time since the Late Paleolithic, with unity. This must needs include regional and city planning architecture (both interior and exterior), industrial design (including systems analysis, transportation and Bionic research), product design (including clothing), packaging, and all the graphic and film making skills which can generally be subsumed under the catchall phrase of: visual design. Dividing lines exist between these areas at present, but the lunacy of these divisions is apparent even on the most basic level. To use one example, what is architecture? Assuredly it is more than the skill of building arches. Considering

today a mix of civil engineering, speculative building, contracting, interior decoration, federally subsidized mass housing, landscaping, regional planning, rural and urban sociology, sculpture, and industrial design, can architecture even be said to exist as a separate discipline at all? Certainly the "formal" grammar of building types can be said to have been enlarged greatly during the last 50 years. Nervi and Catalano have given us new ways of dealing with prestressed and reenforced concrete shells. Jim Fitzgibbon and Bucky Fuller have given us Synergetics, Geodesics, and the Dymaxion House and the dome. Bruce Goff and Herb Greene in the United States have developed a whole new concept of indigenous building. Bill Katavolos and I have played with theoretical methods of *literally growing buildings organically*. But none of this has really enriched the field of architecture (whatever that may be). For we are able to compute almost exactly the wind-forces operating against Herb Greene's Prairie Houses and define weight-to-cost ratio in a Bucky Fuller dome; but we have done little or no basic research in assessing in what kind of a structure the human organism lives, works, and interacts optimally. There is not enough knowledge regarding some of the fundamental aspects of architecture. In other ways architecture can hardly still be considered an area of its own (it lacks definition), and finally it overlaps with dozens of different fields. In view of all this, what is architecture? Could this be the reason why so many architects have moved towards city planning and industrial design during the last decade? And during that same time industrial designers have concerned themselves increasingly with the development of prefabricated houses and building components. Interior designers have developed furniture and tools and are currently caught up in the fad of "Super Graphics", while visual designers develop products and make films. There is sort of Brownian motion going on throughout all the separate areas of design, and I believe this to be a similar intuitive response to dynamically changing times, similar to the intuitive dissatisfaction and unrest of students. Surely it would be more rational to say that within the field of integrated design many different levels of complexity exist. These might concern themselves with the relationship of human and structural factors in a material (or a set of materials) that provides shelter, or with the interaction between a transportation device, a road network, and the landscape.

If we speak of Integrated Design, of design-as-a-whole, of unity, we need designers able to deal with the design process comprehensively. Lamentably, students so equipped are not yet turned out by any school. For their education will be less specialized and take onto itself many new disciplines now thought of as only distantly related to design, if related at all.

Integrated Design is not a set of skills, techniques, or mechanical processes; but should be thought of as a series of biological functions occuring simultaneously rather than in a linear sequence. These simultaneous "events" can be thought of as initial fertilization, developmental growth, production (or minesis), and evaluation, the latter leading to reinitiation or regeneration or both, thus forming a closed feedback loop.

Integrated Design (a general unified design system) demands that through careful analysis we establish at what level of complexity the problem belongs. Are we, for instance, dealing with a tool that must be redesigned, or are we dealing with an entire manufacturing method in which, up to now, this tool has been used, or should we rethink the product itself in relation to its ultimate purpose. Answers to questions like these do not yield to "seat-of-the-pants" examination.

A second area of investigation (unavoidably entwined with the previous one) is the historical perspective of the problem. All that we design is an extension of the human being (usually from generalization to specialization).

While a high-fidelity system, for instance, may be loaded with associational values and carry a great deal of status, basically it is an extension of the human ear. All design must fill a human need. The history of man's emphasizing or deemphasizing of particular needs, and how they have been met, is vital to the understanding and initiation of new products or systems, serving these same needs. Furthermore these needs will be reexamined and regrouped with other needs or systems as the culture changes. Thus when the human, historical coordinates of an idea are found, certain principles can be applied to find out what particular phase of the idea we are dealing with.

It is possible to locate an object (shelter, tool, symbol, or social movement) roughly on a line between the primitive and the sophisticated according to the locus of its connections.

> "Primitive problem solutions tend to use external connections: components become segments, related to one another at connection points only, necessary to one another only (or mostly) in sequence. More sophisticated solutions are usually integrated so that connections are internal, inherent, and components relate to one another at many points simultaneously, on many levels of necessity. The whole construct is "turned inward" topologically, with all parts functioning within an internal net of mutually necessary relations: the exterior aspect shows only the final unified object in its relation to human use."

A third consideration must be that of human factors. If we assume that all design is an extension of man (either good or bad), the relevance of human values is obvious. Any design, on this level of consideration, is an organic substitution or implant (much as a transplanted heart, an artificial kidney, contact lenses, or a prosthetic hand). As such it must be recognizable and usable not only by the so-called "5 senses", but also by the inner senses, both psychological and kinesthetic. Further, we must recognize the artificiality of this divorce between outer perceptions and the inner responses in man, for it gravely jeopardizes any unified human factors study.

Next in Integrated Design we must attempt to place the problem in its social perspective. We have paid lip-service to the concept that the entire factory system and automation (both are, as of this writing, supreme extensions of man) will result in making all that we feel we need available without effort, to all people, in all places, and at all times. But as our living patterns (and what we now think of as needs) change radically, the ultimate consumer values may no longer be "availability" and "effortlessness". Taking the long view, our attempts to remove all of our activities from the manual to the mechanical and then to the automatic, indiscriminantly, may be quite wrong, as we have seen in examining the automobile vis-a-vis a "Triad of Limitations" earlier. Chronically we have failed to distinguish the means from the ends, and we have made mechanical what should have remained manual, and have made automatic that which might have been more rationally replaced with an entirely different system. A good example of such wasted energy is the automatic gear shift. The actual energy expended by the driver when shifting gears is incomparably smaller than the energy expended in manufacturing the automatic shift, not to mention the energy required to supply the factor and the automobile with the additional raw materials and man-hours required to make it. To continue quoting Bob Malone on this:

> "is the automatic gear shift then a true advance in human design or not? Since it tends to *remove* man from a basic, and relatively simple, use of his motor responses, rather than to simplify and integrate the

processes, we can see that the validity of the automatic gear shift is illusory. When a true need or desire is satisfied for a passive human being without effort, the result is not gratification, but rather a more complex level of dissatisfaction. The man caught helplessly in a natural catastrophe has good reasons to think about human dignity and to wish that the material necessities of his life could be met more simply."

The electric toothbrush on the other hand can be considered a genuine forward step, since it permits a level of dental hygiene not attainable otherwise.

Another level of social consideration in Integrated Design must consider social groups, classes, and societies. Much design must be reexamined to see in how far it may perpetuate class systems and social status. As more and more methods of social classification, stratification, and class identity break down, there is a ready market for products used to express social ambition and strivings for status. Cartridge-type tape recorders now come in nearly 40 models. All of these are battery-powered (with optional power cords), they all use the same interchangeable tape cartridges, are nearly identical in size and weight, possess identical "guts" (often several different brand names are manufactured in the same factory, like aspirins). The casing (or "skin") of these recorders is the identical black, or sometimes gray, plastic, they have the same number of control knobs, nameplates are in identical positions, and they all are sold in nearly identical black "leatherette" carrying cases. Nonetheless, they are priced from $22.95 to $149.50 (with 15 price-breaks in between), and, what is more surprising, are selling well in all price ranges. What is the difference? In the mid-range of these recorders (Wollensack, Phillips-Norelco, Concord, DeJur-Grundig, etc., all selling for around $70.00) the emphasis is on convenience, durability, ease of maintenance, and repairability. The number of knobs is deliberately played down visually, to make the object look "fool-proof". At the low range (Crown, Concord, Sears and Roebuck, etc., selling roughly in the $40.00 range), there is lots of extra chromium and aluminum, and the cases come in a range of "decorator" colors. The emphasis here lies on "fun" object. In the upper mid-range (V-M, Aiwa, Panasonic, etc., selling at about $110.00), some of the controls are of aluminum that has been anodized to look like copper or gold. Extra (nonworking) control knobs exist on some of the models, and various heraldic shields, emblems, and nameplates have been added. The values stressed are simply these of social upward mobility and a cynically conscious catering to what the upper-middle class considers "Good Taste". In the top range (Sony, Fisher, and other selling for around $130.00), there is great emphasis placed on "technical," computer-like appearance, a nearly complete absence of chrome parts, and an uncluttered general appearance. The values stressed here are technical excellence, lack of ostentation, and simplicity. This example should demonstrate how stylist-designers help to maintain present-day divisions between various income levels in a consumer society. By pooling present-day "state-of-the-art" knowledge regarding cartridge type tape recorders and manufacturing just one optimally useful type, it should be possible to reduce costs to a retail level of about $10.00, per unit sold.

An opposite example are *Trätofflor* (a leather and wood slipper-shoe made in Angelholm, in Sweden). They can be worn both at home and (with casual dress) in the street. They sell for about $4.00 a pair. The upper part is made of cowhide; last and heel are shaped of wood. The soles are rubber. All three materials age well, and the slipper-shoes are both orthopedically beneficial to the foot and comfortable. They have minimally a life expectancy of 4 years; can be worn in every kind of weather; and, being nearly identical,

cut completely across social and income classes, conveying no idea of status. (It is interesting to note in this connection, that of late, *Trätofflor* are beginning to be made in a variety of textures, colors, and artificial materials. This makes them tend to wear out faster; and repairs are more difficult and sometimes impossible.) They constitute, *in their original form,* a superb example of indigenous, nonmanipulated design.

Obviously many other considerations hold true before a process of true integrated comprehensive design can take place. They must slowly evolve out of both the study and the practice of design on this level. But it can readily be seen how incompatible all of the foregoing is with present day educational processes.

Part of the philosophical and moral bankruptcy of universities and design schools lies in their ever increasing trend to train students to become narrowly "vertical" specialists, whereas the real need is for broad, "horizontal" generalists or synthesists. Nearly everything in today's university mileu militates against educating for general synthesis. Prerequisite courses, corequired courses, "required electives", and empire-building by deans and professors with their own vested interests at stake, make education for a less narrow future nearly impossible. When we remember that the price which a species pays for specialization usually is extinction, this becomes even more criminal. George B. Leonard and I seem united in our feeling that most of what passes for "education" today is in reality a "crime against humanity" as defined by the Nüremburg Laws of 1945, and that most educators could be imprisoned for violating at least 6 out of 10 points of this same code for experimenting upon human beings, without their consent, without the subject's right to terminate experimentation, without the subject's right to change his conditions, for engaging in torture, etc., etc. It is to the credit of the young people of today that they have smelled all of this out, and are trying to change it.

Ideally, of course, groups of concerned young people of all ages would meet together to engage in design. This would mean to learn, study, teach one another, experiment, engage in research and discussion, and interact with one another as well as with people from disciplines not generally subsumed under the heading of design. Such groups would be small (30 to 50 in number), and the members might stay together for weeks, months, or even years. Individual team members or small groups might, at will, detach themselves from the group, travelling or working directly with other groups or with manufacturing systems. Computer assisted learning programs, as well as computer assisted data acquisition, storage, and retrieval would of course be available to all members of the team.

But it is easy to generate Utopian scenarios like the one above. It is probably more meaningful to determine what can be done right now and in the immediate future.

In establishing a 5-year undergraduate curriculum for industrial and environmental design (at Purdue University), I have taken care that each student's program of study consists of as free and broad a mix as is currently possible. We have attempted to break down the false dividing lines between the various specialized fields of design, such as visual design, interior design, industrial design, etc. Part of this must also include training with 20th century tools of communication and expression, such as computer sciences, photography, kinetics, cybernetics, electronics, and film making. Besides exploring verbal, visual, and technological methods of transmitting information, the students are encouraged to participate in other disciplines of concern to integrated comprehensive design. Thus sociology, anthropology, and psychology (perception, human engineering factors, ergonomics), and,

in fact, all the behavioral sciences are stressed. Since both individual human beings and social groups are biologically functional, the so-called life sciences must be a keystone to the study of systems, forms, structures, and processes. Hence a study of chemistry, physics, statics and dynamics is more than augmented by work in structural biology, ecology, and ethology. This leads to courses in theoretical and applied bionics and biomechanics. Finally, nearly one-third of all undergraduate time is left open for entirely free electives, which means in practice that a student can assemble a "minor" in some area that is of concern to him, such as anthropology, political science, or what-have-you.

It is unfortunate that almost all schools or departments of design in the United States require an undergraduate degree in the same field as that in which the student hopes to do graduate work. We have chosen a different way, because of our passionate belief that the true design needs of the world must be carried out by cross-disciplinary teams. Hence for graduate work we do not require four or five previous years of study in industrial design, architecture, or some other design area, but would rather take our young people from the field of behavioral sciences. This adds meaning to their work.

I make the (in today's educational circles, unwarrantedly radical) assumption that my students are in class because they wish to study design. It is for this reason that we must reject the notion currently popular in America that the professor's role is authoritarian and disciplinary in nature and that the teacher should be a part-time policeman. Therefore students are free to come and go to class, and their attendance is never noted down in an ominous little black book. Grades (a mechanical method for determining the relative proficiency of each student within the group) are never used in that manner. Instead, students whose ability is clearly superior at a given point in time, are encouraged to "skip" entire semesters or even school years. Those who seem to find it difficult to work meaningfully in design are counselled to go into other fields, or other schools. This relaxation of the professor's role as that of a disciplinarian, removes one of the most harmful and destructive side effects of American education: competition and aggression. It is plain to see why these twin drives are encouraged in our educational processes, for without them the profit system would fail utterly. Each student can demand the "highest standing in class" (a grade of A) for a semester's work *before* the semester begins. This, and the other grading procedures outlined above fulfill a double purpose. For one, they expose the bankruptcy of the competitive university system; second, they liberate the student from the cares, worries, and pressures over his marks, which so often end in suicides. Instead, the student becomes a participant in his own growth, is changed by his environment, and in turn, changes it.

Today's student (a child born in the era of television, electronic information, and film) brings many different skills to school before the first lesson has been taught. Unavoidably he will be possessed of more recent, more accurate, or more relevant information in some fields than his professors. Therefore a class of 10 students and one professor is really a group of 11 teachers, 11 researchers in search of knowledge, whose differing backgrounds complement each other. We encourage the students to teach each other. If we are lucky enough to have a student in class who worked, say, in the electronics industry at some time, or who, say, draws exceedingly well, he will be asked to take over the relevant teaching. For it has become abundantly clear by now that the main task of the school is to learn from and be changed by the students.

Students in advanced classes must have the right to help to vote on the

professors we hire, on those teachers that are promoted; they help us write our ever-changing curriculum and frequently initiate entirely new courses which they feel are needed. In order to experience different working conditions, students work not only on individual projects but are also frequently given an opportunity to work in "buddy-teams" (two students). Often larger teams, encompassing students and professors from different disciplines, are formed. The problems to be solved may vary in time from simple 2-hour exercises to problems lasting a month or two. In some cases a larger team may work on a more formidable problem for a full year. Since each student, in order to learn the meaning of integrated comprehensive design, is encouraged to thoroughly analyze each problem given, for social and human content, every student has the right to refuse work on any particular problem and to substitute a different problem of his own instead. Students also have the right to challenge whether a problem should be undertaken by the entire class. Such topics are settled in free and open discussion; from time to time problems are changed or substituted as a result of these discussions.

The old saying, "A teacher can learn from a student" happens to be quite literally true. It is for this reason that we encourage our students to involve themselves in teaching in some manner. It is only through explaining the absurdities of our social system to others, that we learn to see through them ourselves. And it is through teaching and working with groups usually not within the experience of the designer, that we begin to understand the true needs of people, or sometimes even the existence of certain groups. Ho Ching-Chi wrote in his introduction to his opera, "The White-haired Girl" (Peking, 1954):

> "The people are our teachers, and it was they who taught us what work to do. They are our most reliable judges and authoritative critics. They are sometimes the creators of this art . . ."

For this reason, too, we urge our students to travel widely and to work in many jobs, jobs not necessarily in design. They may work in offices, industry, factories, and farms. Such work forms a required part of their study during summer vacations; a full year of "internship" is helpful whenever practical.

As mentioned above, an experience in working as part of a multidisciplinary team is essential. This may be one of the hardest things of all to teach. For young designers have been sold and over-sold the concept of the lonely struggling genius, the individual problem-solver. Actuality does not bear this out. Most working designers today find themselves (like it or not) part of a team. They may attempt to desperately hold on to the reassuring self-delusion that they are working alone, but in fact they are not. A typical marketing enterprise today will consist of upper management personnel, production engineers, and, often as not, consumer psychologists. Some of these people wield decision-making powers; others may work as consultants; others still may have broad advisory powers. In many cases, in fact, the designer finds himself a sort of vermiform appendix to the marketing-cum-advertising brigade.

Integrated Design needs teams of specialists, too, but specialists drawn from areas whose orientation is not private profit-making, but rather a human and humane concern for man and his environment. Such a team might consist of a designer, an anthropologist, a sociologist, and people in various specialized areas of engineering. A biologist (or at least someone versed in bionics and biomechanics) and medical and psychological experts would complete the make-up of the team. Last, but very importantly, the people for whom the design team works must have representation on the team itself. Without the cooperation of the eventual "clients", no socially

meaningful design can be done. When students are first faced with this concept, they try to escape a confrontation with some client groups by assuming that there will be communication with difficulties, or that the members of the group might be too ignorant to fully realize their own needs. Such lack of faith in the people can never be really justified. I have operated on design teams which included uneducated rural poor people, small children, or mentally disturbed patients. While a communication link was slow and difficult in coming about, we finally succeeded in every case, and, as a result, were directly made aware of needs which the professional opinion-takers didn't realize or consider important. The above is by no means a "blueprint" for an ideal team, since many other disciplines may need to be represented in specific cases. Aside from the socially progressive orientation of such a team (compared to the marketing team mentioned earlier), our new team no longer consists of managerial decision-makers and consultants, for all of whom the designer is a sort of glorified "errand-boy". Rather it is a free and equal team of professional experts, whose only aim lies in designing-planning. It is the task of the design team not only to *solve* problems, but also to search for, isolate, and identify problems that need solutions.

It is in this last area: locating, isolating, and identifying problems, that the schools fall lamentably short, and in fact often provide no practice for the students at all. Students in most learning situations are asked to solve projects. This means that a *"special case"* situation is presented to the student, and, after a certain amount of time the student is expected to regurgitate a "special case" answer to the teacher. Thus he may be asked to make a ceramic teapot for 6 cups of tea, and this (embellished in his own particular way) is precisely what he will return to the teacher. For the concept of a ceramic teapot, we could have as easily substituted the design of a better chair, a city-plan for the Chicago ghetto, or a magazine cover. It really does not matter what specific design problem gets plugged in, since in each instance it is a "special case" situation, and that is not the way things work. Even if *all* the problems assigned were to be socially relevant, the *"general case"* learning experience of the student would still be nil. The human mind, as well as human problems, continuously move from generalizations to particulars and then broaden out to generalizations again. It is a never-ending pendulum swing between "special case" and "general case".

A problem can be assigned either as a special or general case. What is important is the functional processing of the idea by the student, the designer, the team, or the class, as well as their understanding of this process and its linkages to other similar processes. A few examples will suffice. A problem may be assigned as "special case", for instance, "Design a chair!" The student will then move from this special case out toward the generalization "chair". He will review alternative design strategies and from these develop a number of so-called "sets". These "sets" are various directions, general and often mutually exclusive, in which the problem can be solved. Just a few of these "sets", which the student may discover in general case, could include: a disposable chair, a chair for people with injured backs, a chair for children in primary schools, a method of sitting in a boat, a chair for performing some specific technical task such as playing in a string quartet, a "fun" chair that will appeal to a particular sub-group, etc., etc., etc. The student now selects his particular "set" out of general case and proceeds to work towards his own special case solution.

A "general case" problem statement might be, "Design something to help underdeveloped countries!" The student now has to engage in a great deal of research from various sources and disciplines. From these he may eventually

narrow down to the special case concept "bicycle-like power-source". But in developing this design concept he will unavoidably find many spin-offs and spill-overs and thus again arrive at many general case solutions and applications. (It is specifically this type of problem that is almost never set in school.)

It should be obvious that in any team design problem many different students are assembling general case information through research and bringing this together as an information package to be commonly shared under "special case". From here they will again fan out to many general case solutions.

As has been explained earlier, in order to fully understand all the ramifications of integrated comprehensive design, it is very necessary to try to become aware of all the parameters that have bearing on the design process. Since there are so many factors and variables involved (more than can possibly be kept in mind), we find that the simplest solution is to *externalize* it by constructing a flow chart. A flow shart is generally a large roll of brown wrapping paper pinned across an entire wall. Written down it are all the various aspects that have bearing upon analyzing the design. Recently, during the primary design stages of a playground for a slum area, such a chart was constructed. Some of the factors that appeared on the chart were: psychological and physiological needs for participation; exercise and group-needs of children at various age levels: kinds of supervisory personnel who might be needed; the availability of such people in the area, the kinds and types of playground equipment that could be designed and built and the resources, tools, and processes that would be needed for such designing of equipment. How could money be raised for this? What materials could be used for constructing equipment and toys, and what were the characteristics of these materials under a/ extremely hard wear and use, b/ frost, ice, snow, storms, and hard rain, c/ prolonged use over a period of 5-15 years, d/ dangers of shearing, splintering, torque, or fracture while being used by a child, e/ toxic characteristics of the various materials and coloring agents, f/ perceptual any psychological responses of children (at various age levels) to the colors used, g/ relative ease of care, maintenance, repair, and replacement of equipment, etc. We also included questions regarding the setting of the playground within the neighborhood area with such determinants as: a/ location of playground entrances in relation to main traffic arteries, b/ number of streets to be crossed by children hoping to use the playground, c/ illumination of the playground at night, d/ accessibility to homes and other neighborhood centers such as nursery schools, kindergartens, day-care centers, etc. We also listed possible ancilliary services such as: toilets, water-drinking fountains, a swimming pool, a wading pool for small children, telephone facilities, first aid equipment, a rain shelter, benches for older people, landscaping (grass-planting, bushes, trees and flowers), etc. We also listed activities other than play which might take place within this area, such as outdoor concerts, motion picture showings, or street theatre for older people, "story-time" and "sing-alongs" for smaller children, dances and athletics for teenagers, etc. Climatic considerations also had to be applied: Could some of the hills (which we were to specifically create with bulldozers) be used for bobsleds, sleighs, and skis? What about drainage problems during rain storms and after the melting of the perma-frost in the spring? These are just a few of the areas which we considered on our flow chart.

The way in which a flow chart works is quite simple: we listed all the parameters we could think of (some of which are mentioned above), putting each under whatever classification seemed to make most sense. Under activities, for instance, we might list: climbing, jumping, running, sliding,

singing, talking, and many, many more. After everything had been listed, we then began to establish *relationships* where none seemed to exist before. For example: under "materials" we listed sail-cloth or heavy canvas. Its characteristics are (when stretched and supported like a membrane) buoyancy and comparative resilient softness. This could now be brought into a direct relationship with "jumping" and yield us the concept of a trampoline-like structure. One of the most important functions of a flow chart is that new relationships or interlinkages can be read directly off the wall, and that solutions, or a least directions for solutions, emerge without their having been consciously listed. Another point about a flow chart, of course, is the fact that it can, by definition, *never be complete*. That is, new concepts and, in fact, entire new categories can be added almost indefinitely, and hence, new relationships and interlinkages will constantly emerge.

At this point half of the flow chart has been completed. The second half of the flow chart will consist of implementation. That is, who does what, when, how, and by what date. Here again, alterations and additions can be continuously performed. The entire design team keeps the flow chart on the wall until *after* the design job is completed.

We can now establish the work flow of any design job:

1. Assembling a design team representing all relevant disciplines, as well as members of the "client group".
2. Establishment of a primary flow chart.
3. Research and fact-finding phase.
4. Completion of the first half of the flow chart.
5. Establishment of the second half of the flow chart "what to do".
6. Individual or "buddy-team" or team design and development of ideas.
7. Checking of these designs against the goals established in the flow chart, and correcting both the designs and the flow chart in the light of these design experiences.
8. Building of models, prototypes, test models, and working models.
9. Testing of these by the relevant user-group.
10. Results of these tests are now fed back into the flow chart.
11. Redesign, retesting and completion of the design job, together with whatever written reports, graphic communication, statistical support data, or working drawings are necessary.
12. The flow chart is then preserved, to be used as a followup guide in checking actual in-use performance characteristics of the designed objects. After this the flow chart is filed, to be used as an input on future design jobs that are similar in nature.

It should be obvious that in reality the design process can never follow a path quite as linear and sequential as suggested by this example. For one thing, new research data emerges continuously. Nonetheless, this should give some idea of a flow chart and its use in design.

Much of what we teach under the catch-all title of design today, properly should be taught in kindergarten, nursery schools, and primary schools. Education as a whole is, in all likelihood, the least effective and most dangerous system in our society. But within the framework of the present volume, we can only take cognizance of the fact that much of what we try to teach to young people in their early twenties, should have become second nature to them by the time they were five years old.

One of the most dangerous aspects of "higher education" in design lies in its constant reiteration that the function of the school is to make it possible for the student to get a job and, once they get it, hold on to it for dear life. This has turned design education into a narrow field of vocational

training. Most young people today have seen through this cynical method of perpetuating a bankrupt system. They no longer worry about coming to school to learn a skill to make a lot of money. They *know* that they will make money; and they are concerned only over *how* they will make that money. In other words, they are less concerned with their own "standard of living" than with everybody's quality of life. When some of them show concern over money making, they merely reflect the projected fears and insecurities of their parents, their teachers, and society at large. It is wrong to tell young people that the most important thing is to find a job. It matters what *kind* of a job is it. And it is far better for a young designer to design a few socially valid things in the evening and wash dishes for a few months during the day, than to put his skills and talents at the disposal of a wrongly directed system destructive to human dignity. Some of my own students have had difficulties in getting a first job that was not a compromise of their convictions. Some of them have consciously turned down well-paying and status-conferring employment opportunities in industry, to seek and find work in clinics, hospitals, or underdeveloped regions, for less pay. This has been a little hard on them, but it is getting easier for them each year. The students starting to study design today will have little or no difficulty in doing worthwhile work when they are graduated in the mid-seventies. For in a world choked with glittering gadgets, which at the same time does nothing for the peoples' true needs, a major realignment of priorities will take place. And, at any rate, design is never a job; it is a way of looking at the world and changing it. The second dangerous premise which most schools and industries tell to the young, is that to be a designer confers "instant status", that designing is a fashionable profession. This lie must also be exploded.

All this, however, constitutes merely a broad, philosophical background. What about specifics? What sort of things can be used in training students to design? During the summer of 1968 a multidisciplinary team of design students in Finland worked with me on a small island and invented, designed, and built a foldable, moveable Environment for children with cerebral palsey. This Environment included toys, exercising devices, and many other pieces of equipment. We met in Helsinki, with eight student members of the team having already played with and interviewed the children. They had also spoken to parents, doctors, therapeutic nurses, and ordinary people. They had visited clinics, playgrounds, and homes. They had found that little or no equipment had been specifically invented or provided for children with cerebral palsey and that some of the toys now in use to train such children in specific motor skills were inhuman and barbaric. Specifically, cerebral palsied children must be trained to use their thumb and index finger in grasping. It is their natural tendency to use the other three fingers instead. Up to now they have been trained by strapping or tying these three fingers together, thus forcing the child to use thumb and index finger alone. Several toys were designed and made, that provided reward-sequences and enjoyment to the child only when he used the first finger and thumb. In this way the medieval practice of forced restraints could be abandoned.

The students also found that clinics and hospitals were drab and unexciting. We established a flow chart and met as a team (together with two experts in child psychology and neuropsysiology, from Sweden). As a team we spent a total of twelve hours developing a two-meter cube which knocked down into two sections each 2 x 2 x 1 meters in size. This module permits the two parts of the cube to be easily transported from clinic to clinic and to be carried through doors and transported on small trucks. Once erected at the clinic (indoors and outdoors), the cube unfolds into

a play environment that is 2 meters h'gh and involves an area of 16 square meters. It is bright and colorful, and includes slides, climbing, a crawling surface, as well as many specific individual toys. It is also easy to build and low in cost. Our first prototype cube was built and completed (including toys) in 30 hours of teamwork, and then it was tested with children. Significantly we called it *"CP-1"* to suggest that it was merely the first of a generation of similar cubes, each one of which would be modified by testing and experience with children. We also assumed that other cubes (for instance, for hydrotherapy, autistic and retarded children, etc., will eventually be built. A fuller discussion of this, together with photographs, will be found in *Industrial Design,* November 1968.

During January of 1969, students of the State School of Design at Oslo, Norway, worked with me for two weeks to develop a playground-Environment for the back yard of a group of old, innercity apartment houses. The six buildings comprising the area housed nearly 70 children who could only (and dangerously) play in the streets, since the three backyards were given over to garbage pails, high metal fences, and laundry lines. The students began interviewing the residents of the various buildings. Through their interviews, students found many new facts for our flow chart: elderly people declared themselves uninterested in meeting new people or talking with them, but took great pains to invite our students into their home for periods up to 2 hours and served them tea and cookies while telling them so! With some justice, we felt that some of these older people were unaware of their own motivations and needs and could be drawn into a social group. Some might even be willing to help supervise play. Younger people were strongly in favor of constructing the playground, many offered to help with money; a few, ashamedly, confessed that they were too poor to help financially. We felt that it was precisely the poorer people who, by being taught to help through their work instead of monetary contributions, could be drawn more strongly into a social group engagement. The parents promised to support the work, as the nearest park or playground was several miles away. The youngest person interviewed was a 4-year old boy who immediately began peering out the window to see if the playground was there yet.

We can imagine that he kept pestering his mother and the neighbors day after day, relentlessly, as small children do, and that, in fact, he was probably our strongest propaganda weapon. After our flow chart had reflected such diverse data as interview results, mean annual sunshine distribution, newer methods of storing garbage, etc. we were ready to go to work. The students were appalled to find that the backyard was infested by rats and that the children played with the rats and thought of them as pet animals, something along the order of small dogs. We saw that design would have to go beyond a playground and include factors of public health and hygiene. Because of the social relevance of this project, other students from the Architectural School, the School of Landscape, and Oslo University became interested and offered volunteer help, even though normally students from these schools have little or no contact with the State School of Design. I must admit honestly that at first many of the students became interested because of the novelty of the problem. Later they found that being involved in this type of social design is much more difficult than creating still another teapot or a perfect salt cellar. Many were discouraged, and some dropped out. Nonetheless, the design, landscaping, the design and development of equipment, drawings, and a 3-dimensional model of the eventual playgrounds were completed in time. The next step will be to invite the people now living in these tenements (including the childless and the elderly) to see the work that the students have done. It will then become possible to mobilize the people

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living there to work with the students in building the play environment. Benches and "quiet corners" have been provided for older people; an inner courtyard apartment should be turned over into a laundry area with one or two washing machines, so that the mothers can wash their clothes, drink coffee, gossip, and watch the children. But even if this playground were to be completed, this would not end the work. For the students, by accepting the responsibility of involving themselves with the people living there, have also accepted a more permanent responsibility toward these people. It is up to the students to see that outdoor movies, guerrilla theatre, poetry readings, and "sing-ins" be brought to the backyard on long summer evenings. Through engaging in these activities, the students will come to a closer and "operative" understanding of the people's problems; the people in turn, will assume a more active role in shaping their own future and will gain pride and identity. But a secondary result should also spring from the playground. Its evident success should stir other communities and tenement blocks into similar actions.

At Purdue University we have concerned ourselves with the problems of paraplegic, quadraplegic, spastic, and palsied children. Recently we have designed and built a series of vehicles, with built-in motivational factors, that will provide healthy exercise and training for these children. A study of the children has shown that the nature and extent of their handicaps and abilities varies greatly. Some can use only their arms, some only their legs; for others, the entire right or left side is useless; a few have the use of only one limb. However, in many of these cases it is healthy to exercise the useless limbs. One thing which all these children have in common is a great enjoyment of speed. The vehicles have been designed so that they can be operated with one or more limbs; the others are exercised in the process. The harder the child exercises, the greater the speed achieved and the faster he goes. Hence enjoyment and exercise go hand-in-hand. The vehicles have been tested with handicapped children and have been turned over to local clinics.

A bicycle makes a wonderful power source. For this reason many of my students would like to use the principles of a bicycle in constructing a sort of "prime mechanism" for the Third World. The trouble it, is is still needed there as a basic transportation device. When students then suggest the use of old bicycles or bicycle parts, they have to be told regretfully that old bicycles also make good transportation devices and that parts are always needed for replacement or repair. (They may be influenced somewhat negatively by the fact that a design student recently won first prize in the Alcoa Design Award Program by designing a power source intended for Third World use, made of brand-new aluminum bicycle parts.) So we have designed a new luggage carrier for the millions of old bicycles all over the world. It is simple enough to be built by even unsophisticated village blacksmiths. It will carry more payload, but it will also fold down in 30 seconds and can then be used in its prime capacity for generating electricity, irrigation, felling trees, running a lathe, digging wells, pumping for oil, etc. After this use, it can be folded up again, and it returns the bicycle to *its* primary function: a transportation device. Except now it has a better luggage carrier.

The South and Midwest are criss-crossed by railroad tracks, with the depot usually in the downtown area of the town or village. So we are designing three trains, each will serve a specific function, will be staffed by trained personnel, and will be parked in a small town for 3 or 4 months at a time. One of the three-car trains will operate as a Vocational Reeducation Center, the others will provide birth control information and ophthalmology clinics, will issue eyeglasses, perform dental services, issue corrective devices for birth defects, and operate in disaster areas and as epidemic control centers.

A national health test on TV some two years ago showed that nearly 90% of all Americans did not know that 98.6° F. is considered "normal" temperature. But, for that matter, why should a functionally illiterate black in the Bedford-Stuyvesant ghetto learn such a complicated and meaningless code? One of our students has designed a simple "readout" box; this is color-coded and provided with a linear magnifying glass. This makes is possible for the patients to "plug" his standard fever thermometer into the box and phone the doctor saying, "Doc, I'm green, turning yellow!", and he can receive an intelligent diagnostic statement without learning a literal coding system. The box can be made for less than 50 cents. (There is a "slop-over" effect here, too: what of the international traveler, arriving at Kennedy airport and assuming that 36.6 centigrade is "normal"? What of reasonably sophisticated people whose "normal" temperature is say, 97.6? All they have to do is slide the color code down an inch or two and again get an immediate read-out.

As another example, one of our graduate students has designed a series of pill containers that are child-proof and may save the lives of the 60 to 100 children a year who die in the United States alone from eating aspirins, tranquilizers, or sleeping pills, thinking that it is candy.

Our work for Mexican migrant farmer laborers and the white, alienated, rural poor of eastern Tennessee and western North Carolina, is desperately needed. Since Navaho, Hopi, Zuni and Mescalero-Apaches, and other Indians feel for moral and religious reasons that they must have a large share in the construction of their homes; since they furthermore move twice a year, from their winter camp to their summer grazing land and back; and since finally they feel it is wrong to kill vermin; we have worked on shelter design for their very special needs. One of our graduate students has developed a minimal shelter (more closely related to the Navaho's concept of space, than an "adapted" white man's house) which exactly keys in with the Indian style of life. The shelter is woven in parts (weaving is a major Navaho skill), and the wool is made vermin-proof during the weaving process. These woven parts are stuffed with dried native grasses insulating them against extremes of heat and cold. A number of these parts can be zipped together (thus the shelter is self-erecting) to form an enclosure of nearly any desired size. Zipped apart, it can be moved on horse-back easily during the two annual treks. All in all, it is far better suited to the territorial, cultural, and religious aspirations of the Indians, than the confections doodled up by the Department of Health, Education and Welfare.

In ending this brief list of a few gadgets and designs, we should also concern ourselves with what the student has gained. Obviously he has engaged in research, worked with a team, met the needs of people, operated with a flowchart, and gained new skills and new insights. But the actual learning content of these problems is far greater than that, going from the immediate to the more permanent. A series of educational steps and learning experiences have taken place, all of them on an interactive level:

1. The student has located, identified, and isolated a problem. In so doing he has interacted with other members of a multidisciplinary team and engaged in a meaningful work experience with a group of clients whose existence, as well as needs, were previously unknown to him.
2. Through his work he has made the people for whom he designed aware of the promise which intelligently applied design can hold for them. He has at least partially satisfied their needs.
3. By working with and helping the group, he has exposed: (a) the needs of the group to society, (b) the lack of knowledge on the part of society regarding the needs of the group, or the very existence of the group,

(c) the cynical indifference of the governmental power structure and industry to most of the genuine needs of people, (d) the inability of traditional design-as-it-is-taught to cope with genuine social problems, (e) the existence of methods and disciplines to work intelligently for these needs, and (f) the obvious lack of schooling and training in this, the most important area of design.

4. He has engaged in satisfying work on a level that will never make it possible for him to again engage in the kind of design directed toward Good Taste. Having tested the flavor of this kind of work, *he will forever after feel a little ashamed when he designs a pretty, sexy toaster.*

CHAPTER SIX

Scholars Today

by Gulnar Bosch

Art today, of both historical and contemporary periods, permeates the consciousness of millions of people due to the emphasis on visual media. Cinema and television, lavish reproductions in newspapers, magazines, paperbacks and books, and proliferating museums and art centers have created a growing demand for instruction and interpretation of art monuments and objects on many different levels. We find an increasing number of scholars in art preparing to pursue their discipline as art historians, theorists, and critics.

The scholar as a college or university professor is expected to fill a dual role of teacher and researcher publishing articles and books in his area of expertise. Some, like the late Bernard Berenson, prefer the role of author without professional duties. Research can be one of the roles of the museum director or curator responsible to a wider public, but the conception and arrangement of exhibitions calls for imagination based on a sound knowledge of art history. A knowledge of display design pertinent to the theme, and lectures related to the exhibitions, are parallel activities needed to reach the multilevel group of visitors. The gallery dealer, privately buying and selling art, usually specializes in some epoch of art or group of artists and art objects. He endeavors to educate his patrons, and in many instances he has become a patron himself through the wise accumulation of art. Finally the art critic writing for newspapers and journals, usually gifted in conveying his ideas to the general public, has become a powerful figure along with the museum director and the gallery owner. The tastemaker for the patron and the casual spectator, the critic affords an important link that aids the studies of serious students of art and art history.

The formulation of scholarly goals today varies considerably from that of the not too distant past. We intend to contrast the elite group of past students with the heterogeneous body of today, and the connoisseurship of the past with the merchandising aspect of today. We will consider the peculiar development of the vigorously expanding study of art history and review some of the changes.

The university scholar in the past was primarily involved in theological, philosophical, and philological studies. Biblical studies and medieval languages were joined in the Renaissance by a renewed interest in classical studies. There had been collectors, but these were primarily a class usually composed of noblemen pursuing individual preferences. Royalty, too, was involved in this prestigious occupation, but spoils of war and extrinsic values often overshadowed the aesthetic considerations. Nevertheless, acquisition by prepon-

derance of bulk in the palaces would later prove important.

During the eighteenth century, a series of events launched art history scholarship and led to the establishment of national collections and to an expanded awareness of the artist. Lionello Venturi's *History of Art Criticism* demonstrates that although there had been accounts of the lives of artists, the most familiar being that of Giorgio Vasari *Lives of Painters, Sculptors and Architects* (1550 and 1568), it was Winckelmann who founded a new type of art history in his examination of Greek art. "He looks at the work of art with the intention of finding in them the reasons for his judgments. Or rather, he identifies his judgment with that which he believes to be peculiar to the Greek artists belonging to the 'beautiful style.' That is to say he identifies art with one of its historical moments." Venturi also notes that the new art criticism of contemporary exhibitions of the eighteenth century "accentuated research into ancient and distant works of art" and "the blind faith in the unique beauty of Greek art."

The new wave of Hellenism was due in part to the excavations of Pompeii and the archaeological details gleaned from them and in part to Winckelmann's *Gedanken über die Nachahmung der Griechischen Werke* . . . and to the critic Diderot's *Oeuvres Completes* (Salons 1759-1781). The passion for classical acquisitions lost its monopoly with the advent of the Napoleonic Wars in the Mediterranean. These developed a revival of interest in Egypt and the Ancient Near East and contributed a rich share of spoils. The expanding university curriculum, in order to decode the records of ancient archaeological sites, added the studies of Egyptology and Assyriology.

There was in the middle and late eighteenth century a shift from the concept of an individual collection focused on individual taste and prestige to that of a national collection. The Louvre, partially a store house since the move to Versailles by Louis XIV, had been proposed as a museum accessible to the public by Comte d'Angivillier; this idea was endorsed by Louis XVI, and the Louvre was being made ready by 1789. The intention was halted by the Revolution, and the rich collection of the kings of France was then wangled as the property of the nation; subsequently, the Louvre opened as a public museum in 1793. Its popularity so impressed Napoleon, and he was so delighted with his reputation as a standard bearer for culture, that he suggested to his family and other relations that they create museums for the public. They implemented his wishes in Amsterdam, Madrid, and Venice, with the Rijks Museum, Prado, and the Accademia, early in the nineteenth century.

The present building for the British Museum of Art was not begun until the nineteenth century, but the first important collection was given to the nation in 1702, and Montague House on the same site, serving as its repository, was opened in 1753. The great library, illuminated manuscripts, drawings, and archaeological finds were kept there. In 1777 John Wilkes proposed unsuccessfully that the nation buy the collection of Sir Robert Walpole, thus initiating the concept in England of an expanding national collection of art.

Even in the United States there were early attempts to establish an art museum, in 1785, due to the activity of the painter, Charles Willson Peale at Philadelphia, who combined art and science in his museum. His sons, also artists, later pursued the idea of a museum in Baltimore.

Prior to the establishment of the public museum, the creative artist was usually apprenticed to a master and developed his technique and ideas within a limited style. Suddenly, through the museums, the artist was afforded a diversity of models from different areas and periods. The complexity of his sources had repercussions soon to be felt in the art and architecture of the nineteenth and twentieth centuries.

By the end of the eighteenth century the curriculum related to the study of

art history had been expanded, through renewed interest in artifacts of the past more substantially based on archaeological reports of the sites of great monuments and on languages that served as a key to understanding. The finds placed in national museums sparked a wide and lively interest on the part of a romantically-minded public, provided scholars with sources for a leisurely and careful study, and revolutionized the study of art for the creative artists. Art history played an increasing role as a separate discipline in the humanities as this visual reality of art records and monuments helped to conceptualize hitherto vague areas of history.

In the nineteenth century the elite connoisseur and the elite scholar of Europe were often the same person. He travelled, studied, and compared art objects. As earlier collections had been formed to an individual taste, individual direction in art history developed erudition in an art style, or period, or limited area. Most of the art historians came into the discipline from theology, philosophy, philology, and other humanist interests such as literature and architecture. Erwin Panofsky, in "Three decades of art history in the United States," (*College Art Journal*, v. 14, no. 1: 7-27 1954), traces the beginning of art history as a German addition to the curriculum. He cites Winckelmann's *Geschichte der Kunst des Altertums* of 1764, the methodological foundations of Karl Friedrich von Rumohr's *Italienischo Forschungen* of 1827, and the establishment of a full professorship in art history at Göttingen University in 1813, as early evidences of its substance in German-speaking countries.

He also mentions the participation of men of affairs and letters like Henry Adams and Charles Eliot Norton in the United States. He overlooks an important earlier figure, Samuel Finley Breeze Morse, who was born in 1791 in Charleston, Massachusetts, was graduated from Yale University in 1810, and went as a pupil of Allston to London to study painting with an expatriate American, Benjamin West. Morse was well educated both as a scientist and a painter, showing a creative spectrum that led to his being dubbed the "American Leonardo." On his return to the United States he founded the National Academy of Design in New York City and acted as its first president. He gave a series of lectures on sculpture and painting and may be considered the first professor of fine arts in America.

We learn from William Kingsley's *Yale College A Sketch of Its History* that Morse's Alma Mater, Yale, inaugurated the first university art collection, the Trumbull Art Gallery, principally, Col. John Trumbull's paintings of the Revolutionary War, in 1832. A distinctive department of fine arts open to both sexes was also established in conjunction with it in 1865. D. Cody Eaton, class of 1860, was appointed to fill the chair of art history. "The courses of instruction provided under these heads of practice and criticism may be regarded as distinctive or correlative embracing the practical and theoretical knowledge of art which is not less desirable for the critic than for the artist." The first incorporated public art museum in the United States was opened in 1842. It was the Athenaeum Gallery of Fine Arts in Hartford, Connecticut. Other art history courses were taught at Harvard in the 1870's by Charles Eliot Norton and in the 1880's at Princeton, Smith, and Wellesley Colleges.

Although the studies and museums of art were early concentrated on the Eastern seaboard, the enthusiasm soon spread westward, and we find that later there were among the scholars Charles Rufus Morey from Michigan, John Shapley from Missouri, and Amos Phillip McMahon of Ohio.

Professor Panofsky mentions most of them in comparing the educational systems relative to art history in Europe and the United States. He points out that these scholars from America were able not only to probe in depth as did their counterparts in Europe but that the Americans saw art history with fresh perspective, replacing historical distance by cultural and geographic distance.

He feels that it was to their credit that they did not allow themselves to be deterred by recondite details or regional bias but took a refreshing approach to solving problems.

I would like to correlate my own impressions as an American student in art history of that period with Professor Panofsky's impressions of a transported European scholar. The rendezvous point was the Graduate Institute of Fine Arts of New York University. The director and chairman was Walter W. C. Cook, whose vision brought together a confluence of American and European scholars. The student body was heterogeneous, mirroring the urban environment. Many had the ideals of the elite inherited from foreign parents, but the pocketbooks of the depression chained them to the city. Those that had been searching for exciting academic leadership in the metropolis found it. The Institute provided an intimate sort of education in which the professors extended their hands and minds to fill our needs. If, as Panofsky says, in Europe the professor lectured only on what fascinated him at the moment, when transported to America in the 30's and 40's, the professor proved adaptable and allied himself with the student in mutual concern.

The Institute's basement quarters at 83rd and Madison Avenue, near the Metropolitan Museum, were in the same building where I happened to live. This vital group fascinated me as they wandered in and out, and my inquiries about Institute activities led directly to my graduate studies. Instead of travelling from one university to another, the students had the opportunity through the Institute of examining a broad spectrum of art history. Among the Americans were Charles Rufus Morey, Richard Offner, Dimitri Tselos, Robert Goldwater, Herbert Spinden, Phillip McMahon, and of course Walter Cook. Among the Europeans were Erwin Panofsky, Ernst Herzfeld, Karl Lehmann, Walter Friedlander, Alfred Salmony, Martin Wineberger, Richard Ettinghausen, and Richard Krautheimer.

Our classes were held in the Metropolitan Museum, also occasionally at the Morgan and Frick Collections. In these surroundings we were soon oriented and at home with rich resources at our fingertips.

The Institute later moved to the beautiful Strauss home on East Eightieth Street where expanded quarters included some classrooms of size (which doubled as reception rooms and lecture halls on gala evenings), seminar rooms where a professor could surround himself with his personal library, and a large library and slide library facilities. It is now located with even more spacious quarters in the former home of Doris Duke at Seventy-eighth Street.

The European scholars found their students with varied and uneven preliminary training. Some had begun in the studio areas of art and, touched by the horizons opened by art history, had moved to a field peripheral to their previous professional goals. Although this practical training in techniques and knowledge of materials became a storehouse of reference in their later examination of art objects, this group was handicapped by the need to acquire missing elements of a liberal education. Others with a liberal education in other disciplines lacked an understanding of the creative process which in the visual arts is tied to medium, technique, and process. Few of us had a strong undergraduate training in art history. Rather an unselfish group, as I reflect, we helped each other to meet formidable challenges.

The professors were kind, treating us like children and encouraging us to perform independently in a limited manner, but on the other hand demanding instant linguistics and first-hand documentation. It was a golden age, with no pressures of courses or a "full" program to satisfy some load requirement, but rather we were allowed a leisurely examination of sources and objects until we began to understand. We wandered into the personal friendships, and libraries, of these teachers, who were guides evoking a new meaning for

learning. A large group of patrons with fine collections made it possible for us to examine and handle rare objects, and we were asked into fabulous homes and often invited to catalogue collections.

Some of our classes were very small with a mixture of students and wealthy dilettantes. Two seminars were expecially noteworthy for different reasons. One was that of Professor Offner on "Origins of Renaissance Painting." We met Saturday mornings at ten o'clock and sat around a table in almost an occult manner as we were presented with early Crucifixions. The sessions would often last without a break into the middle of the afternoon; yet we were never aware of time or that one could need lunch or might plan to do anything else. The second was that of Professor Herzfeld, like Professor Panofsky, based at the Institute for Advanced Studies in Princeton. Since he owned a magnificent collection from Iran, we would at times go to New Jersey. Three students and a wealthy classmate were driven in her limousine. Part way there, her chauffeur descended, took out a large hamper, put on a butler's jacket, and served a gourmet lunch replete with vintage wines. We then continued on to Princeton, where we had the opportunity in Professor Herzfeld's study of handling pots, bronzes, and other artifacts thousands of years old, while we listened to his lecture. Professor Herzfeld then had high tea served at his home, and we returned to New York.

The curators of museums and the dealers were more than generous in helping this avid group of young students, and we developed a sense of comraderie, rather than a division among those preparing to be teachers, museum workers, writers and critics, or dealers. While we eagerly attended special lectures in French, Spanish, and German by eminent art historians, we were always aware of the general audiences that gathered at the Metropolitan Museum of Art or at the Frick Collection. The simplicity of presentation at public lectures in English by these same foreign professors was another measure of their stature and willingness to meet the challenge of the New World. The scholarship we emulated was not diffuse or secret or petty. Probably the great interest in art history today, the inclusion of it in most junior colleges and university systems, can be traced to the willingness of these men to share the adventure and the beauty of art scholarship with us and with the museum audiences.

The European professor emphasized languages as related to our needs. He never gave us much time to acquire them—and I use the plural. He had gained them in the European fashion since the classical curriculum of the Gymnasium was prerequisite to attendance at a university and afforded a sound basis. Further knowledge of modern languages was easily acquired in Europe and mastered by brief residence in nearby countries. Ancient languages were investigated as the need arose by inclination. Imagine the amazement of these scholars finding that American students were barely able to read in one language! We soon realized that they were still going to expect us to cover bibliographies in many languages, so we tried to catch up by voracious study of the necessary linguistics. When one took a course in the "Art of the Steppes," for instance, Professor Salmony showed us and encouraged us to use his extensive library—most of it in Russian! At least the basics were to be learned in order that we might translate subtitles to pictorial materials and simple vocabulary. When I left the Institute of Fine Arts of New York University, having decided to work in the Islamic field, my professors there insisted that I learn Arabic, Persian and, Turkish as a prelude to the study of Islamic art. Language was then a prerequisite to learning.

Parallel to language vocabularies was the need to establish visual vocabularies to aid our research. This was gained by miles of museum and gallery explorations. Photographs never seemed to show what you needed to know.

As one became ever more conscious of art monuments and objects of this visual vocabulary, a new incentive of searching for the specific link in a particular chain of ideas was added. The sheer delight of the unexpected clue tucked away in an unlikely place by an earlier collector, or long lost in the midst of curios or buried in dusty documents, gave us moments of bliss to sustain us through the long sieges of careful study in full volumes.

Both European and American professors felt it was necessary for us to understand the milieu, the historical, geographical surroundings, to gain the physical, spiritual, and mental impact of the art object, whether it belonged to ancient Greece, Renaissance Italy, or contemporary America. We were aided in obtaining fellowships to study in Europe and Asia. We willingly trekked backward in history in foreign continents trying to recapture by depth immersion the essence of the art or the idea that intrigued us. Our American professors, the younger group like Robert Goldwater and Dimitri Telos, were involved in primitive and contemporary art in spite of the fact that leaping forward or abreast of the times made the task less sure. Out of the vivid sensations that were the aftermath of World War I, creative artists were struggling to develop an independent direction in art. We could not resist becoming involved as we saw our friends battered by the European impact. It was a meaningful time to observe the creative process as World War II developed.

We were encouraged—not expected—to pursue our studies toward higher degrees. To the European, less than a doctorate was no degree. We were students in a time of depression. These brave aliens were examples of persistence in sustaining the cultural threads of the web of scholarship that we sought to emulate. They taught us to be self-reliant although it lengthened the time of obtaining our degrees by many years. The maturation process was good for us. As we taught in colleges or worked in museums and at other jobs, our linguistic and visual vocabularies grew, and we were forced to wider concepts.

We found positions in colleges, universities, and museums over the entire country. Then the handicaps began to appear in teaching this discipline. Slides and reproductions, seldom in color, usually ghosts of the originals, were limited by pitiful funds doled out. Libraries of small or newer schools could not afford even basic sets of standard reference works. Without interlibrary loans we would have been at a standstill. The teaching load was fifteen lecture or contact hours a week in an academic discipline; yet we managed to teach, research, and send a few of our best students to the great universities and professors. It surprised me to find my university, then a woman's college, had been teaching art history since 1911. Of course, at that time it was primarily classical art, and it had a sound classical curriculum coordinated with it, but it was listed as "Art." Art history has been continuously taught and expanded as a major subject here ever since then. Probably it was due to the strong Southern elite group that supported cultural and academic disciplines.

The College Art Association, at first a small group of art historians meeting annually to exchange ideas and keep abreast of each other's research and findings, has gradually become a powerful organization. With the investigation of contemporary art, artists were invited to participate, so that we might better understand their goals and vocabulary. The growth in the Association membership and interests paralleled a growth in studio art within the college curriculum. What Yale introduced in 1865 had become accepted practice by 1965 in every part of the country.

The two publications of the Association show this dual character of the membership: *The Art Bulletin* has retained its scholarly art historical character,

while *The Art Journal* has met the livelier and less academic needs of the total membership. Regional art conferences have sprung up to meet the more practical needs of members plagued with difficulties in coming to terms with short-sighted administrators.

The national meetings still perpetrate the individual scholar's exposure of his interest, but multiple sessions and the concern with the buying and selling of faculty positions has made it another (sort of) merchandising mart.

The great libraries, like the great art museums, are the keystone of scholarship. In art history, photographic archives are important to both these institutions, helping one to formulate and eliminate. Of course, the need to observe objects directly remains; but one's specific visual need can often be pinpointed by photographs aiding one toward one's goal. Bibliographies, especially duplicate card bibliographies and indices of other libraries, are major aides in a similar process. Thus a research library is a prime example of the staggering effort in ingenuity necessary to impose order on what man has left us as a record. With a few decades to study, it often seemed reasonable to explore the unknown possibilities of a great library. One could prune the stacks or peruse in a leisurely manner an intriguing volume. However, today the emphasis is on speedy access to an item, and one mourns the indirection that gave one a hint of that library's personality. The "hidden persuader" is a mysterious collaborator in evolving an idea.

As one's choice of intellectual priority tends to be individual, each library is humanized through myriad choices of scholars and librarians, and it assumes a cherished direction beyond the basic collection of standard resources. In Europe there are still libraries where the waiting period for permission to study is lengthy and limited by seating capacity, where they still handwrite acquisitions in great volumes, and old retainers stagger slowly to find an item.

In more libraries and museums coordinate systems are being set up and computer retrieval methods are being initiated. Everett Ellin has reviewed a variety of projects in his article "An International Survey of Museum Computer Activity," *Computers and the Humanities* (Vol. 3, No. 2, November, 1968). Where technology has been allowed greater facility, it has often been rewarding.

New tools for the scholar versus old tools have to be considered. Like Aladdin it is easy to respond to the cry, "New lamps for old" and think to exchange things of proven value for technological aids. There are advantages to micromedia and xerox. The reprint market does make needed sources available to newer libraries. There has been a consistent attempt to improve slides for the art historian.

Color slides especially have been improved as an aid to visual comprehension. Many companies vie to get the basic contracts for a new slide library, and others hasten to fill long-neglected areas. During the lean years we learned to make our own slides or copy from book reproductions. The slides were amateurish and often removed several times from reality. Most of today's students in art history take courses in photography as a needed skill to be acquired as a concomitant to observation. This mechanized tool can usefully serve us and our students, as can cinematography, in which the moving camera-eye gives a sequential impact that seems more desirable than a single photograph or slide, especially where three-dimensional monuments are to be studied.

Edgar Wind's *Art and Anarchy* in a chapter on "The Mechanization of Art" returns to the invention of printing and the use of woodcuts to demonstrate that mechanized art always appears at first to be a degraded substitute but that the "artistic use of machinery" can produce an ideal relationship. But, against this argument he projects the dangers of the gradual transforming of

our vision by photographs, the cinema, and let me hasten to add—television. He deplores the temptation to let the machine have its way! He warns us about too quickly accepting this mechanized idiom and its subordination of the range of human expression. "The medium of diffusion tends to take precedence over the direct experience of the object." For instance, the color print threatens to become the medium on which painting must rely.

In addition to these more established media we have to consider that along with computer aid in research facilities we have computer art and computer aethestics claiming our serious attention.

Robert Mueller, in his book *The Science of Art: The Cybernetics of Creative Communication,* as an artist and scientist comments on the advent of scientific tools in visual communication and their relation to the optics of sensing. He is concerned, however, with the delay in exploiting the world of purely visual abstractions, and he argues that photography, cinematography, and the computer are not just hand maidens or apprentices but themselves "take on creative meaning when they build a new consciousness of the communications of visual forms."

Eugene Kaelin "Between Scientist and Humanist," *Arts in Society,* Vol. 6, No. 2, 1969, reviews Mueller's book and the problem that results from the appearance of discord between art and science. He contends that Mueller has not clearly observed all the evidence for creativity in the arts. He deplores the gap between the aesthetic experience of the art work and the transformation of the significance through an adequate method of description and interpretation.

This transformation of the chaotic variety of human records into signification is more easily accomplished when the scholar in art is aided in his observation of the art work by a general historical conception. The growing preoccupation of younger scholars with contemporary art shifts the emphasis from the historical to the aethestic approach. The deriving of new methodology to provide a set of meaningful aesthetic categories for explicating the total expressiveness of the individual context, as Professor Kaelin suggests, is necessary.

What redefinition must be considered regarding the function and scope of the scholar-teacher, scholar-critic in art? Is his main role to be a recorder of sensational discoveries done in an adventurous manner? By this I do not mean the journeys to places difficult of access in mountains and deserts or the donning of scuba gear to probe underwater ruins. Rather the fact that the art world seems to be striving to make art history or "to illustrate art history" as Henry Geldzahler phrases it in his recent catalogue *New York Painting and Sculpture: 1940-1970.*

The art scholar can be a participant in the successive experiments of multimedia born out of art and technology. He with the public attends "Happenings," "Environments," and acquired "Multiples." The earlier frontier experience which Americans encountered at the Armory Show of 1913 was echoed by the Armory Show of 1965 where artist-painter Rauschenberg, musician Cage, dancer Cunningham and his group, and electronic engineers loaned by industry arranged a series of multimedia experiences. The public in both instances was appalled, but many of the artists and scientists have become involved. The historian-spectator enters the artists' domain and performs an existential act. These exposures force him to sift the evidence without perspective. E. H. Gombrich's chapter on André Malraux and the Crisis of Expressionism in *Meditations on a Hobby Horse* can be applied to our predicament.

"What matters is only that we should not surrender our sanity by losing our faith in the very possibility of finding out what a fellow human being means or meant. Critical reason may be fallible but it can still advance toward the

truth by testing interpretations, by sifting the evidence. . . ." However, then ". . . is there anything academic scholarship can give the artist in return? . . . It can show, by its example, that boldness alone is not yet exploration unless it is coupled with a critical sense. In clarifying the memory of the past it can pin down and render innocuous those catch-words which buzz around the artist's ears."

Let us summarize our gains of three recent decades in art history. Nearly every state has a university offering undergraduate and graduate training in art history. Two complementary directions are strengthening young scholars. The success of the Fulbright fellowships has resulted in many institutions establishing foreign study centers so that no longer are such privileges reserved to the elite. It attests to the perception of Boards of Control or Regents that they are thus realizing and providing for the needs of those in the humanities. The bolstering of regional and college art museums through the dispersal of collections and gifts has provided original works of art for study in peripheral areas.

There is a new willingness on the part of private and governmental agencies to consider and contribute to the upgrading of archives, libraries, and museums and to encourage their interaction with the university. Pooling resources through travelling exhibitions, visiting lecturers, and symposiums has solved many budgetary dilemmas. Of course, there are still problems, such as the less rigid transfer of credits toward a degree, and an international card to aid research in unfamiliar libraries and museums. The new sense of international identity of the students and a new concept of faculty-student concern will soon solve these and other artificial barriers. Scholarship must be involved in discovery, criticism, and dissent. The individual scholar must find his own way as part of society but also separate from it. However the expansion of art is so phenomenal that it seems to serve a deep spiritual need.

CHAPTER SEVEN

The Education of Art Professionals: The Teacher

by Jerome Hausman

Some weeks ago I encountered an old friend in the airport. He is an artist who was returning from a university some four hundred miles away where he had contracted to teach on a two day-a-week basis. We stopped for a cup of coffee and talked about art, teaching, and the state of education. It was a wide-ranging discussion: the shifting grounds of critical judgments, the diversity of art forms and styles, the problems of teaching art. . . . "you know," he said, "I have come to the conclusion that there is nothing left to teach because everything is in the process of change."

Sitting in an airport, talking to someone who just hours ago had been teaching a class four hundred miles away, contemplating the possibilities of multi-media, thinking about the far-reaching political, social and economic changes taking place, . . . I could only respond, "No, there's everything to teach."

I. *A Look Back and Ahead*

Even the most casual view of American art education would lead to the conclusion that the teaching of art is conducted by a rather heterogeneous grouping of "professionals." Those identified as teachers of art are persons with a wide range of interests, competencies, and commitments. No wonder we can observe differing attitudes, values, and practices. They grow from differing conceptions of art and varying bases from which theory and practice for teaching are developed.

Historically, one can trace numerous strands leading to current beliefs and practices in American art education—the impact of Walter Smith and his views leading to a highly systematic and prescribed curriculum; the force of the Child Study Movement stemming from the work of Pestalozzi, Froebel, and articulated by G. Stanley Hall; and the role of John Dewey in helping to shift emphasis from faculty psychology of learning to the powerful forces of purpose, meaning, and valuing in the learning process. All of these are to say nothing of the dramatic forces reshaping our very conceptions of art—twentieth century developments such as Fauvism, Expressionism, Cubism, Futurism, Dadaism, Surrealism, and Abstract Expressionism.[1]

1. Frederick M. Logan. *Growth of Art in American Schools*. New York: Harper and Brothers, 1955, 308 pp.

In the larger context of political-social events we are faced with shifting grounds and a multiplicity of values. Our time is not one in which there is a linear, cumulative development of a single fundamental idea except as it may be the inevitability of change itself. Previously fixed laws are now seen as if they are hypotheses; our casual certainties have become statistical probabilities. In short, there is widespread recognition and acceptance of a more pluralistic view of truth and reality.

In art this state of disequilibrium and pluralism is reflected in the efforts of artists working within different traditions and espousing differing ideologies—for example the creation of highly controlled forms that leave little room for human "error" or the making of forms that court chance occurrences where the decision is "not to decide". We can observe the shaping of forms that consciously seek to establish another critical base. Presently there is no single convergence, only the simultaneous existence of a multiplicity of quite different forms, each imposing its own unique requirements upon the viewer.

The general picture of American art education reveals an attempt to develop ideas and practices within a changing context. Gone are the simple assertions about classical form and fixed canons of beauty. Much as one might long for more simple relationships involving an artist and his student, the realities of the times impose alternative and frequently differing conceptions that must be resolved.

Looking to the future, the education of art teachers will have to forego simplistic and linear rationalizations about "art and beauty," "art and the good life," and "art and form." The teaching of art will have to be carried on by persons with sensitivity and insight into the complexities and nuances manifested through differing modes of artistic expression. The currents of today's thought are bringing us to new awareness of the interrelationships of ideas and art, the multiplicity of forms now made possible by new media, and the possibilities of differing teaching roles and practices. In one sense, the teacher is faced with a challenge requiring that he know more than ever *about* art and the teaching of art; in another, he is faced with the realization that he can only hope to grasp a part of what art and teaching are all about.

For some teachers of art, the ambiguities of having to tolerate differing alternatives can be a source of frustration and insecurity. The crisis of being continually engaged in resolving basic issues becomes personally "overwhelming" if one seeks "fixed and final" answers. As was pointed out by Leonard Meyer: "Our sense of crisis stems largely from the pluralism of our society, but this unease is related to the expectation that society should, in fact, be linear and nonpluralistic. Pluralism does not produce conflict unless the expectation is for unity. Once one recognizes pluralism as the dominant fact of our society, the ability to live with and understand and appreciate the divergent ideologies is not necessarily a source of unease."[2]

Nineteenth century rationalism has given way to twentieth century "McLuhanisms". Patterns of convergent thinking (that seek greater specificity, focus, and control) are being balanced by patterns of divergent thought (that seek wider interrelationships, breadth, and meaning). Lest this seem like an endorsement of an open-ended, transient, unstable existence, *it is not.* Of course, people still have to act upon assumptions; communications still require commonly held language structures; and the making of commitments still stems from values, beliefs, and knowledge. What is different, however, is the fact that we must remain open to new possibilities; we must be aware of so much more in connection with the actions that are undertaken. There is a

2. Leonard B. Meyer. *Music, the Arts, and Ideas.* Chicago, Ill.: The University of Chicago Press, 1967, 342 pp.

quantitatively broader base for the decisions that must be made.

Numerous thrusts can be identified that give support to the generalization that art education is finding a broader base for its content and form. Its methodologies now involve differing teaching roles and strategies for planning. These changes suggest three major headings under which the education of art teachers can be discussed: 1) Changing conceptions of art and artistic process; 2) Differing media for art and communications; and 3) Evolving concepts of curricula and strategies for teaching art.

II. *Changing Conceptions of Art and Artistic Process*

George Kubler introduced his book *The Shape of Time* in a generally speculative mode: "Let us suppose that the idea of art can be expanded to embrace the whole range of man-made things, including all tools and writing in addition to the useless, beautiful, and poetic things of the world. By this view the universe of man-made things simply coincides with the history of art."[3] Without pursuing the wisdom or desirability of so inclusive a definition, it should suffice to observe the fantastic variety of images and forms that are generally accepted as fitting within definitions of art: African masks, etchings, lithographs, oil and watercolor paintings, stone carvings, etc. Never before has there been so great a critical and historical consciousness about objects past and present. It is as if contemporary man has sought to capture, catalogue, and consume the tremendous expanse of human expressive forms. What has not been grasped in actuality has been collected in the form of photographs or reproductions. Today's students may study a fantastic range of images via slides and reproductions. As was observed by Malraux: "A museum without walls has been opened to us, and it will carry infinitely farther that limited revelation of the world of art which the real museums offer us within their walls: in answer to their appeal, the plastic arts have produced their printing press."[4] In short, contemporary students have before them a virtually limitless range of art objects for study and contemplation.

Mass media and technology have helped to extend the tremendous variety of images and forms. The computer, film, and television provide new avenues for the communication of familiar concepts. More importantly, new media stimulate the formulation of ideas and images beyond the reach of thoughts we have had in the past. New media have given rise to new possibilities.

Any historical review of modern art would have to pay attention to the shifting rationalism of the late nineteenth and early twentieth centuries and developments in art such as Impressionism, Cubism, Futurism, and Constructivism. Any attempt to review movements such as Surrealism, Dadaism, or Abstract Expressionism could not do so without reference to ideas in psychology or anthropology. Art can be said to grow from art; it can also be said to grow from the particular dynamics of ideas, images, and feelings current in a particular time.

The phenomenon of differing forms of art and a mass audience has given rise to differing critical approaches to making judgments about works of art. The writings of Tolstoy, Fry, Santayana, Dewey, Bell, and many others have provided critical means for confronting and evaluating art. Philosophical journals are replete with attempts to "define" what art is all about. To the extent that scholars have attempted to formulate absolute, invariable, and nonrelative criteria, they have failed to deal with certain qualitative differentiations associated with forms growing from man's insatiable desire to explore ideas

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3. George Kubler. *The Shape of Time*. New Haven and London: Yale University Press, 1967, 342 pp.

4. André Malraux. *Museum Without Walls*. New York: Doubleday and Co., Inc., 1967, 252 p.

and feelings. As was observed by Sartre, "The world of explanations and reasons is not that of existence." Statements of meaning about art can only be assigned "ex post facto." The role of aesthetic theory for the art teacher becomes one of helping to pinpoint crucial similarities about the multiplicity of forms that constitute art. Morris Weitz points out that "knowing what art is, is not apprehending some manifest or latent essence but being able to recognize, describe, and explain those things we call 'art' by virtue of these similarities." One can indicate paradigm cases in which works can be said to be "art"; but " 'art' itself is an open concept. New conditions (cases) have constantly arisen and will undoubtedly constantly arise; new art forms, new movements will emerge, which will demand decisions on the part of those interested, usually professional critics, as to whether the concept should be extended or not."[5]

In summary, the teacher of art must learn to contend with: 1) the fantastic variety of forms that can be said to be art; 2) the impact of media and technology for making available the images of art; 3) the flux of ideas that bear upon the comprehension of artistic forms and processes; and 4) the varied theories that help to elucidate works of art. Obviously, this is not an easy task. No one person can hope to know it all. While he may not be "authoritative" about all of art, he should have delved deeply into some aspect of studio and/or scholarly inquiry. Depending upon the level of sophistication and education of his students, he must be able to convey a sense for his own excitement and commitment.

III. *Differing Media for Art and Communications*

"The medium, or process, of our time-electric technology is reshaping and restructuring patterns of social interdependence and every aspect of our personal life. It is forcing us to reconsider and reevaluate practically every thought, every action."[6] Today's artists have available to them a great range of media and means for shaping these media; of greater importance, there has been a radical shift in definitions of art to encompass new forms and concepts. Hence, it becomes possible for us to contemplate the meaning and significance of an accumulation of dirt, grease, and metal odds and ends by Robert Morris, or trenches dug in the desert by De Maria, or a rectangular form fabricated to the specifications of Donald Judd, or a controlled television image by Aldo Tambellini. Teachers of art cannot ignore the impact of movies, television, and printed images upon human perceptions and meanings; nor can they overlook our growing awareness of architecture, highways, roads, and other environmental forms.

New media for art and communications have extended the content for art instruction; they have also altered the form and pattern for educating art teachers. Courses in film making, multimedia explorations, and visual communications are now being linked with more established course patterns in painting, sculpture, graphics, and the history of art.

Overall there is a changed atmosphere for the education of art teachers. More conventional patterns that tended to separate art instruction from the rest of the curriculum are being broken down. Expanded notions of art history and appreciation are creating new linkages with the humanities and social sciences; greater awareness of visual communications and environmental de-

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5. Morris Weitz. "The Role of Theory in Aesthetics," *Journal of Aesthetics and Art Criticism*, XV, No. 1, September, 1956, p. 27-35.

6. Marshall McLuhan and Quentin Fiore. *The Medium is the Message*. New York: Bantam Books, 1967, 160 pp.

sign is developing new ties with other areas of study; and the openness to exploration is suggesting possibilities for relating art and technology. The result is that teachers of art require different kinds of spaces (and different time blocks) in which to work. The new roles and functions of an art teacher then give rise to new concepts of curricula and strategies for teaching art.

IV. *Evolving Concepts of Curricula and Strategies for Teaching Art*

In the report of "Exemplary Programs in Art Education"[7] the observation was made that the organizational patterns for art instruction in the schools is rapidly changing. Terms such as "the multischool," "team teaching," and "multimedia approaches" are indicative of the newer emphases being given educational planning and operation. There is greater attention given to clarifying behavioral outcomes (upon specifying desired educational outcomes through describing explicit student and teacher behaviors). There is also much greater willingness to entertain more open, flexible, and individualized possibilities.

To the extent that teaching is an art, curriculum planning must allow for the individual strengths and predispositions of teachers and the classroom situation. The curriculum can be seen as a network of possibilities with alternative clusterings of activities, concepts, and criteria. The curriculum can point to sequences of learning events; it can suggest elements of timing and emphasis. However, it is the dynamics of a teacher (or teachers) and students that gives rise to what happens in a classroom.

Seen from today's perspective, there is a more ready admittance of plurality in educational beliefs (so long as the differences can be tolerated and understood). There is also a more willing acceptance of the idea that curriculum planning may not possess a completely logical articulation. From this view, the curriculum is not a "closed system"; it is a more flexible plan for anticipating and guiding events in the classroom.

Starting with the assumption that the potential content for art education is vastly expanded, it is no longer possible to project a single model of what it is that an art teacher must be trained to do. The content for art instruction may be structured by giving emphasis to a variety of possibilities. 1) Teachers may give emphases to form-making activities. Young people can be helped to control a variety of two- and three-dimensional media: paint, clay, chalks, wire, plaster, wood, etc. Of greater importance, they can experience the struggle in giving shape and form to their own ideas and feelings. The realization of visual forms gives rise to new insights and understandings; the solution of visual problems can give rise to greater personal awareness and sensitivity. 2) Teachers may give emphasis to visual study and critical judgments. Young people can be made aware of the visual phenomena about them: architecture, landscape architecture, and city planning; our mass media: motion pictures, television, and printed imagery. Greater focus can be given to the judgments that are made in relation to our visual environment. Works of art and processes of creation can then be seen as exemplars to illustrate imaginative and effective solutions to problems of form and content. 3) Teachers may give emphasis to the study of art history. Through works of art, the student can learn to "engage in a mental process of a synthetic and subjective character: he has mentally to reenact the actions and to recreate the creations."[8] Thus, works of the past become available for study in the present.

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7. Stanley Madeja, editor. *Exemplary Programs in Art Education*. Washington, D.C.: National Art Education Association, 1969, 124 pp.

8. Erwin Panofsky. *Meaning in the Visual Arts*. New York: Doubleday Anchor Books, 1955, 362 pp.

They are seen through the "prism of the present"; at the same time, they become vehicles for a broadened understanding of that very present.

Obviously, the emphases upon form-making activities, visual study, and art history are not mutually exclusive. Effective programs of art instruction combine aspects of each. In general, the emphasis in elementary schools is upon direct kinaesthetic experience. Children are involved in their own shaping of ideas and materials as a basis for understanding the nature of art. As they grow, and as their capacities for verbal and rational thought are expanded, it becomes possible to add dimensions of visual study and art history. What is important, however, is that verbal and rational discourse about art not become academic. Such study should not become an end unto itself separated from the vital and meaningful reference of experiencing the arts.

There are numerous developments that suggest new roles for teachers of art in our elementary and secondary schools. Teachers of art will continue to work directly with students. What is undergoing change is the manner and mode by which their teaching can be carried on—in a studio workshop, in the context of humanities or social studies instruction, and in a multiarts setting. Art teachers may work alone with their classes; they may also work as part of a teaching team. In addition to direct teaching, art teachers might serve as key resource persons in the planning and development of instructional and curriculum materials. They should be involved in the development of communications within and outside the school. This suggests a great deal about the expectations and emphases in teacher education. The magnitude of the task of educating teachers adequate for the twentieth century is overwhelming. It has to be seen against the new emphases upon relevance and more radical approaches to education.

V. *Toward a New Relevance*

Recent years have witnessed far reaching changes in thinking about education. The space race has given impetus to new approaches in the teaching of mathematics and the physical sciences; the dramatic social and political conflicts in our urban centers have given rise to a reassessment of the teaching of values and attitudes. Currently there is a wave of unrest reaching through our institutions of learning. Some have placed the "blame" upon the war in Vietnam, others upon the riots in our cities, still others upon the change wrought by science and technology. Whatever the causes or symptoms, it is clear that there is a fundamental shift in the previously held faith in a "rational system." The platitudes that tend to excuse the failings of the present by pointing to an idealized future are being set aside by a generation that insists upon a more immediate accounting. Terms such as the "now-generation," "being turned-on," "with-it" bespeak an insistence upon the present as well as the altering of systems based upon older rational approaches—controlled analysis, testing, and measuring before action can be undertaken. James Ackerman has referred to the shift as moving from "objective analysis" to "engagement." The "engaged style" "invites an existential absorption of experience rather than the channeling of investigation toward particular ends" . . . "its strength is a strength of antithesis, calling to attention the values that were considered irrelevant and damaging to the method of the opposition."[9]

In the visual arts one can draw parallels with the radical shifts about us. The simple fact is that the arts of our time are very much in keeping with these same pervasive issues. These very issues thereby become issues to be faced by teachers of art.

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9. James Ackerman. "Two Styles: A Challenge to Higher Education," *Daedalus*, Summer, 1969, pp. 855-869.

Herein rests the chief challenge for educating the professional teacher of art. One can educate for specific cognitive understandings: skills and techniques, factual knowledge about works of art, information about schools—their administration and organization. One can provide students with the necessary training to be informed of a professional literature. However, the primary task in educating the professional is not to be found in spelling out a specific, predetermined role. Rather, it is to be found in learning how to choose, understand, and perform given the challenge of multiple functions and multiple alternatives.

The liberation of the artist from the craftsman's tradition was not a discarding of that tradition. Similarly, the liberation of the teacher of art from a tradition involving specified knowledge of techniques should not include the ignoring of that tradition. The current situation is one in which we must select and retain elements from the past. The challenge, however, is dealing with the present. To do so, art teachers will have to deal with new ideas and possibilities; there are new "mountains to climb." As was pointed out by John Cage: "This need not arouse alarm, for the coming into being of something new does not by that fact deprive what was of its proper place. Each thing has its own place, never takes the place of something else; and the more things there are, as is said, the merrier."[10]

10. John Cage. *Silence*. Cambridge, Mass.: The M.I.T. Press, 1966, 276 pp.

CHAPTER EIGHT

Art in Higher Education: Inquiry and Prescription Institutional Forms and Functions

by Albert Christ-Janer

In any presentation of the contributions in the arts of institutions of higher learning in over two thousand communities in the nation, the scope, variety, and inclusive range of their activities must be presented. All the arts, not only the visual, should be examined. The picture of the form and function of the modern college and university as art entrepreneur, the nature of the various arts departments, their administration and faculties, the demands of their students, the sources of their support and their aspirations, is large; therefore it is painted here with a broad brush.

I.

While the influence of all the contributions that institutions of higher learning are making now is extensive, it has only recently become so. The leading universities which maintain active departments in the arts that broadly serve their areas, such as the Pennsylvania State University at State College, the University of Arkansas at Fayetteville, the University of Georgia at Athens, the University of Washington in Seattle, or the Michigan State University in East Lansing, have largely promoted these departments since the 1930's. For example, the meritorious contributions of the State University of Iowa at Iowa City began markedly to benefit that part of the country after the building of their art center and theater in 1936. From that excellent nucleus the arts began to spread throughout the central area of the country where the need was so pressing. Today this university can rack up a record of over thirty years of outstanding offerings in music, theater, and the visual arts, all of which Midwestern audiences have enjoyed and from which the citizens of the entire area have learned so much.

And so the pioneering of such leaders as Professor Edward C. Maybie in the notable Iowa theater, Professor Philip Greeley Clapp in music, and Professor Lester Longman who developed the fine arts programs there from 1936 until his appointment at U.C.L.A., has now been recognized and the results rewarded. Additions by Frank Seiberling and his associates have been made, such as the splendid museum which has been recently constructed. Nationwide influence has emanated for two decades from the print studio of the inimitable Professor Mauricio Lasansky, who has not only created his own great intaglios, but has furnished leaders for a number of the best print shops in the Midwestern universities and colleges. Another trail blazer, of course, is Paul Engle, whose creative writing school has already become historical.

Numerous fine arts festivals, annual events on the campuses of so many of the colleges and universities, offer to a larger community a variety of excellent programs, exhibitions, and concerts. These are steadily elevating the conceptions and expectations of a greater percentage of our population than even the most optimistic faithful had ever anticipated in a democracy. These major efforts in generally promoting the arts, according to Dean E. W. Doty of the College of Fine Arts at the University of Texas at Austin, are therefore inestimable in value. "The most telling remark," Dean Doty says, "on the contribution of the University of Texas to the arts was made by a critic of the Houston Chronicle who said that in the last twenty-five years, Texas has had a major renaissance in the arts and the most important conditioning factor has been the program at the College of Fine Arts, The University of Texas at Austin."

In specific areas these arts celebrations, usually held in the spring, have indeed had an extraordinary effect, not only on their immediate communities but also on a much wider one. For instance, the University of Illinois, under the inspired leadership of Dr. George D. Stoddard and continued by Dr. David Dodds Henry, has given to the art world a series of exhibitions which are as significant as any presented by museums in the largest cities. When Dean Allen S. Weller and associates turn out the University of Illinois catalogue for their distinguished contemporary show, this material becomes a sourcebook for scholars, collectors, and students of modern painting.[1]

The scope of colleges of the arts in the leading institutions is indeed impressive. At the University of Illinois, to cite one, the College of Fine and Applied Arts comprises seven departments with class work leading to degrees, plus four which serve their communities in extra-curricular ways. In the Schools of Music, Dance, and Theatre alone, there are more than 2000 undergraduates plus over 500 graduates who major in these fields, most often with professional ambitions. The faculty which serves this large group numbers 260 full-time and 150 part-time members.

A knowledgeable critic, Harriett Johnson of the New York Post, says that only Indiana University offers as great a richness of courses in music or presents them in such depth, as does the University at Urbana. Because of this thoroughness, the cost of preparing a first-rate student in these graduate areas is about as much as the education of a student majoring in physics.

The College of Arts and Architecture at Pennsylvania State University is composed of a theater, a department of music, a department of painting, sculpture, and design, as well as a large department of architecture and architectural engineering. Established as a distinct entity only thirteen years ago, this college is housed in brand new quarters which, while not fortunate architecturally, are spacious, efficient, and consequently inviting.

Offerings in their theater, especially, are outstanding. Here the community is well served also, the central part of Pennsylvania furnishes a lively audience for the presentations on stage and screen. Because State College is ninety miles from everywhere, as all visitors learn, this audience is virtually captive; hence, the department thrives. It is worthy, too, for it stands by quality, the heart's ambition of Dr. Walter H. Walters, for many years head of theater arts. Dr. Walters, now dean of this arts college, holds that:

> The Universities are the equivalents of the patrons of old and as such, must not only provide assistance for training and study, but must sponsor and promote the product and its people. We're entrepreneurial to the core whether an older guard likes it or not. Society

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1. *The 14th Exhibition of Contemporary American Painting and Sculpture 1969*. Introduction by Allen S. Weller. College of Fine and Applied Arts, University of Illinois. Urbana, Illinois: University of Illinois Press.

today has conditioned us to advertising and commercial practices and procedures which, while once inappropriate for staid institutions to become involved in, are now standard and acceptable. We are a collection of public arts and the public factor has been neglected too long. On most of our products there is a price involving the public, and we must provide this outlet for the artists and this opportunity under good guidance with taste.

Under the leadership of Mrs. Nina Brown, the discerning director of the Artists Series, the whole community, students and residents alike, is given a diet of rich fare in the musical and theatrical arts. The series is nationally known for its content and excellence. This is most fortunate, because so many of the students at the University are hearing and seeing such artists for the first time in their lives; it is not unlikely that some will have no such opportunity again. So this University service is most beneficial, more so by comparison than that which exists at Hunter College in Manhattan, which, while superlative, is only one of many offerings available to its community.

A second notable example of an arts center which serves both campus and community and which is by this time widely known for its excellence, is Dartmouth College's Hopkins Center for the Creative and Performing Arts. It opened in November 1962 with facilities to accommodate all the arts: two theaters with full supporting areas; three art galleries; a sculpture court; art studios and craft shops; two large rehearsal halls; ensemble and individual practice rooms; listening rooms; and a concert hall for music. Dartmouth students have the opportunity to participate in curricular and extracurricular courses in the arts and to take part in all of the performing groups. They are now doing this to such an extent that the College has outgrown the facilities that in 1962 seemed to be more than adequate, and must now plan for extra space.

The Hopkins Center not only brings a new dimension to the education of Dartmouth students, but it also brings the opportunity to both young and old in a rural and culturally barren area of the north country the opportunity to

enjoy and understand the arts. All public performances—theater, concerts, film series, and gallery and corridor exhibits—are well publicized and are open to all who may wish to come, and they do come from a radius of a hundred miles. The Hopkins Center does special plays, concerts, and films at reduced prices for students in the schools in the area. Often art produced in these schools is shown in the corridors of the Center. Residents of the area can participate in Hopkins Center music and theater performing groups and can receive instruction in extracurricular studio art courses, with the opportunity of working from time to time with a well-known artist in residence.

For eight weeks during the summer, the now nationally and internationally recognized Congregation of the Arts brings to Dartmouth world-renowned music composers, painters and sculptors in residence, and many other visiting artists in art, music, and theater. A large symphony orchestra, consisting of professional teachers and students, presents two concerts each week with many world and United States premieres. The theater company, composed of professional actors and talented students, does a repertory of four plays, with additional plays for children and avant garde studio theater productions. Talented students from all over the United States and Canada come to Dartmouth in the summer to develop their skills in the creative and performing arts. Here they have the opportunity to congregate with students and teachers in the other arts, all in the same building, while at the same time concentrating on the arts in which they have the most talent and interest.

In contrast to the Illinois and Pennsylvania institutions, two outstanding but not unique colleges of the arts operating in relatively small communities, the programs of the arts offered by the large urban universities make different impressions upon a variety of communities. The University of California at Los Angeles, for example, is a quite recent contributor which now excels, even by comparison with the best. Since 1950 its arts center has achieved miracles. Today this university as impresario spends up to $250,000 annually for artists' fees; it is responsible for about 70 percent of concert bookings in the area. Community services range all the way from the operation of a lively exhibition program in painting, sculpture, graphics, and ceramics, to the frequently open-handed gifts that the music faculty offer to the National Educational Television network. So the range of this college's programs is from across the street to across the nation.

With the ability of its pioneering gallery director, Frederick S. Wight, to promote the welfare of all the arts at U.C.L.A. during the past few years, the burgeoning University has more than realized what the community might have anticipated it would produce. Those who intimately knew the condition of the arts in Los Angeles as late as, say, 1948, and have observed the establishment, growth, and fulfillment of programs at U.C.L.A., at the University of Southern California, Otis College of Art, and now the newly formed unified college of all the arts, made possible by the deed from Walt Disney, may attribute the resplendent new music hall and art museum in the heart of Los Angeles to the power of the universities and colleges to influence the community opinion and win its proud support. It is undeniable that Los Angeles, in about two short but vital decades, has benefited richly from the contributions of the institutions of higher learning there, which have developed so rapidly and qualitatively in all the arts areas. The sight of this achievement inspires the whole nation.

Dean Gibson Danes, who has recent experience in constructing arts programs from the ground up for the State University of New York at Purchase, states that the U.C.L.A. programs, which he helped to build in the early stages, are not to be readily equalled. Especially because of the location of

U.C.L.A., where it can serve an appreciative and paying audience, its role as art entrepreneur is thriving. Because Purchase, New York, is also situated so fortunately in a responsive and supportive community, Danes feels that the programs there may duplicate the growth and importance of the arts in Westwood. Thus, from coast to coast, the effect of the college of arts will continue to enrich its surroundings, and, in turn, the community will support the arts in these institutions. A spirit of interaction is more than ever evident today; why not assume that this spirit will be stronger in the future? One need not be an optimist to expect this possibility.

The well established School of Fine and Applied Arts at Boston University, composed of painting, sculpture, crafts, design, music, and theater arts, is another model of productive relationship between university and community. "This School of Fine Arts, its Celebrity Series with its outstanding programs in concert and recital hall, the high quality of its gallery exhibitions, its professional education and offering in theater and music, contribute imaginatively to the total concern of this University for its students' education and its neighbors' needs; we take pride in serving them," says Dean Edwin E. Stein, a professional musician himself. "Our history reveals our ability to flex and change with these needs of our society. By the nature of our environment, we are close to the 'action'; thus this School is a live part of a vital center of culture."

The School of Fine and Applied Arts in this university enrolls some 1100 students in the three divisions of Music, Art, and Theatre Arts. The latter, one of the few college theaters actually located in the theater section of a large city, is adjacent to Boston's Symphony Hall and the new Prudential Center. It produces distinguished performances in which both student and professional productions are offered to the theater-going community.

Recently another connection, broader in geographic scope, has involved Boston University with the summer programs of music, art, dance, and theater at Tanglewood, the longtime summer home of the Boston Symphony which is housed there in the historical Saarinen buildings. This summer program, like that of so many of the university centers in both urban and country locations who advertise in the Sunday *New York Times*, does an incalculable amount for the public, which more and more attends these pleasantly situated centers of culture.

By contrast, "as the only school with professional curriculum in all the arts from Minneapolis to Seattle," the University of Montana assumes the responsibility of providing various cultural programs in a state with no great cities. The offerings go on tour throughout the area. Dean Charles W. Bolen, of the University of Montana School of Fine Arts, reports, "We send not only faculty groups such as string quartets, woodwind quintets, pianists, and singers to schools and their communities in our area, but in addition send several student performing groups such as the orchestra, band, and choral groups. Most of our faculty do solo performances, hold clinics, and direct workshops regionally as well as in Montana." The writer, once a visiting lecturer and demonstrator to the annual Montana arts festival, attests to the quality of these musical offerings, such as is rarely heard anywhere outside the most advanced centers of creation and performance. For two days, the original works of the faculty and students of the music department are performed, during which the attendance is almost devotional.

In visual arts this lively school of arts also makes effective contributions. Student exhibitions are sent far and wide, and now and then a faculty show goes on the road, too. Consulting and workshop leaders are provided by the art faculty and graduate students to the high schools and art centers.

The Montana Repertory Theater, in conjunction with the Montana Arts Council, presents unusual work in drama. This group gives plays in repertory in various high school auditoriums and theaters for adult audiences in Montana, Idaho, Wyoming, and Utah. "We welcome the obligation of providing cultural programs for the entire area," states Dean Bolen.

Similarly, the Art Center at Fayetteville, Arkansas, a complex structure designed in the 40's by Edward Durrell Stone, collects and distributes works of folk music. Searchers thoroughly cover the area for song and dance and lyrics. This activity has created a collection of indigenous music forms which is most unusual, considered unique by some musicologists and students of American studies.

For many years before other states dreamed of establishing their own arts centers, men like the late Professor David Durst of the University of Arkansas's painting faculty invited talented students to study in these attractive buildings. The state in general has been proud of this outstanding institution, which has done so much to justify the expectation of onetime President Lewis Webster Jones, who built it with the loyal support of Senator William Fulbright and his boyhood friend in Fayetteville, Ed Stone.

A national survey of length could cite quite a number of excellent arts centers, listing their contributions near and far, which can only be mentioned here. In addition to the notable institutions already commended, there are others which are most productive and worthy of special attention, usually in specialized areas. The opera workshop of Indiana University is now so well established in professional circles that it ranks with the few at the top. In choral discipline, the Saint Olaf Choir has for many decades sent a radiation of strong influence out of Northfield, Minnesota, inspiriting hundreds of choirs throughout the land. Harvard's Graduate School of Design has been a training center for some of the most gifted architects and planners, and the Fogg Museum has turned out more than its share of museum curators and directors as well as teachers. The famed New York University Institute of Fine Arts, on Fifth Avenue near the Metropolitan Museum, has made the study of history of art and of connoisseurship a proud profession in the United States, taking up where the great scholars in this field left off in Europe in the 1930's and 40's.

The small but energetic school specializing in industrial design and photography and which has made national contributions to these areas, is the Art Center College of Design in Los Angeles. In these fields, as well as in painting and sculpture, the venerable Pratt Institute has been productive. In printmaking, specifically, the seventeen year old Pratt Graphics Center in Manhattan is outstanding. It reaches across the land and far beyond to foreign countries in advancing the arts of printing: lithography, etching, seriography, and engraving. Publications, such as the specialist's delight, *Artist's Proof*, help immeasurably in distributing information and exposition about all phases of graphic arts.

Theater in New Haven no longer means the professional prelims held there, but theater at its best is presented at the Yale University Theater. It supplies a nationwide, perhaps a worldwide, aid to the stage. This is also true of the theater in Seattle, on the campus of the state university there.

The whole state of Georgia, and the region around it, has benefited from the arts activities going on at Athens. The leadership of Professor Lamar Dodd, who was born within sight of that campus, has formed and inspired his department of art and has made an impression on all those organizations, nationally, to which he has contributed his talents as an art administrator. Dodd comments:

> The University has respect for what we are doing because we make

> measurable contributions to it, to the state and region. Our contributions are not limited to just the products we turn out; the sphere of influence is far, far greater. Let me cite an example. We have a division within the institution known as the Institute of Community and Area Development. Men working in this area are co-staffed with other departments. We have a man in the Fine Arts who works throughout the state and his efforts are seen in the local communities.

In the Midwest, the widely recognized artists' series of the University of Minnesota is the most extensive in the country. It serves Minneapolis and Saint Paul as well as one of the largest campus populations of any of the big Midwestern universities.

In the East, the Carnegie-Mellon College of Fine Arts as one of the original units of theater, music, and fine arts, including architecture, has been producing professionals of high standards for years. Dean Norman L. Rice and his colleagues are unflagging in their devotion to quality in education, in their stage, hall, and gallery productions, as well as in their extensive community service. The relationship between that college and the public school art teaching programs is a model for any community. Classic research in pedagogy in difficult areas of evaluation has been performed here and systematically recorded.

Newer developments in this section of the country are attractive and in years to come will produce work of merit in these, some of the brand-new arts centers: Lake Erie College, at Painesville, Ohio, and West Virginia University's Creative Arts Center. The latter will add building phases two and three as soon as additional funds are available. The present imposing structure, dedicated in the spring of 1969, is impressive by itself. Lake Erie's arts center, an architectural jewel, is designed to serve both campus and community. "Our purpose," says President Paul Weaver, "is to inspirit our liberal arts studies and offer our neighbors cultural services which will enrich the whole area." It will be opened in May, 1970.

And so, criss-crossing the nation, an impressive number of different types of institutions of higher learning in all the arts are successful entrepreneurs in inviting situations. In hard times for the arts, such as we are now facing, their help will be substantial. Much of the healthy condition of the arts throughout the nation must be attributed to their contributions and influences. They are gratefully enumerated; many more could be added if space permitted.

II.

Does all this praise add up to flattery? Is everything in the arts going well everywhere? While the account given here is factual, some of it a record of personal observation, it is also true that some universities have not grasped their opportunities in advancing the arts on campus or around their communities.

Failure is noticeable just where it hurts most. In our major cities where there are shining opportunities to gather the best of the talented young and the most gifted of the artist-teachers in one place which is filled with all kinds of enrichment material, some of the universities have not grasped their chance or fulfilled their obligations toward the arts. Basically, this regrettable fact is attributable to the lack of imagination and action on the part of the administrative officers of these institutions. Often, pressed too hard by their obligations toward physical and biological science programs and their overwhelming costs, with the additional pressure of the budget crisis in all big

city university professional schools, these harassed presidents and their staffs feel they can slough off the arts. One more heavy burden, they sigh, will break their backs.

The situation of all the arts in higher education in Chicago and New York, for instance, is at best precarious. While there is much, of course, that is excellent in such great communities, the lack of the kind of vision and action which prompted Lewis Webster Jones to promote and build the University of Arkansas arts center about twenty years ago, is all too evident in these two of our biggest centers, with the exception of the new Circle Campus of the University of Illinois.

Columbia University, having suffered recent tribulation enough, is not singled out here for reprobation. A recollection of the history of its arts center development since 1955 points up this very lack in a great city. On the occasion of a celebration of the arts, this university's administration advertised with spectacular fanfare the advent of the Columbia Arts Center. Mr. Davidson Taylor was asked to direct this venture, building on the inside, and advancing its cause on the outside. He has tried. But such an important project cannot be realized without the full power of the central administration forces behind it. Now, with all too many precious years gone by, this center is still only a dream. The imagination boggles at what might have been done on Morningside Heights and around it during all that time, to bring enjoyment and instruction to the communities there.

In Washington Square spirits of the arts wander around pitifully. The location of New York University is ideal, from historical viewpoint and from the existence of present need, in which to build a flourishing arts center. Studies were made for this under the administration of the university builder, Chancellor Henry T. Heald, when he was head of this university in the early 1950's. Since then, the pressure of other financial obligations has precluded more than a glance of concern toward the building of an arts center; the present administration is not blind to this opportunity, but its daily concern is not spent on the arts. Dean Robert W. Corrigan, after a fleeting try, has departed for California to head the new college of the arts in Los Angeles, and the fate of even the existence of the present school of the arts seems to hang uncertainly in the balance at Washington Square.

Fordham missed its golden and once-in-a-lifetime chance at Lincoln Center. In place of an arts center, which would be so logically situated on adjoining acres there, this great urban institution installed the schools of education, business administration, social service, and liberal arts—a masterpiece of administrative miscalculation. Recently even the remote chance of having the able Father J. M. Culkin, head of communication arts, embellish his programs in the nearby Gallery of Modern Art building, has passed. This structure, ill-starred from the start, may now become a social science center operated by Fairleigh Dickinson University.

While a little sunshine may break through these gray clouds, such as the logical erection there of the new Julliard School of Music, the area of Lincoln Center has been neglected by the institutions of higher learning in New York. The best that can be said, in summary, is that the rich community of New York presents, one way and another, a wide variety of offerings which can benefit the talented and professionally ambitious youths, our very best insurance for a better tomorrow. In its very nature, the city of New York is a vast and complex arts center which reaches out to the whole world, but which is without formal organization.

In Chicago the first chance was offered to the Art Institute, the most centrally located institution of its kind in the United States. There on Michigan

Avenue and Adams, at the heart of the city, this venerable place might well have increased its art school, really supported its Goodman Theatre, and created a school of music and dance, to augment what is being done in Chicago by the slightly better than proprietary schools. The Art Institute, given strong and brilliant administrative leadership at the trustee level, could have provided a model of an arts center as early as the 1930's. It should have. Thousands of talented students from the wide Mississippi Valley basin came in droves to this noted Institute. Too many of the most discerning, soon aware of the limitations of the programs there, went on to complete their professional work on the East Coast or in Europe.

The great university center on the Midway, which was from some viewpoints the most likely to serve these students in the arts, did not do so for reasons that may be honored as ideological, rather than resulting from stupidity or laziness. The German university tradition, imported by President William Rainey Harper in 1893, did not allow for these studies within the curriculum of higher learning. On through the reign of the eloquent Robert Maynard Hutchins this attitude toward the arts was strictly maintained. "I hate art and architecture and all people connected with these, including you," he once said to an associate who attempted to establish a footing for the arts at the University of Chicago. While hiding his better self behind his disarming remarks, Chancellor Hutchins spoke with more than a hint of the truth of the situation.

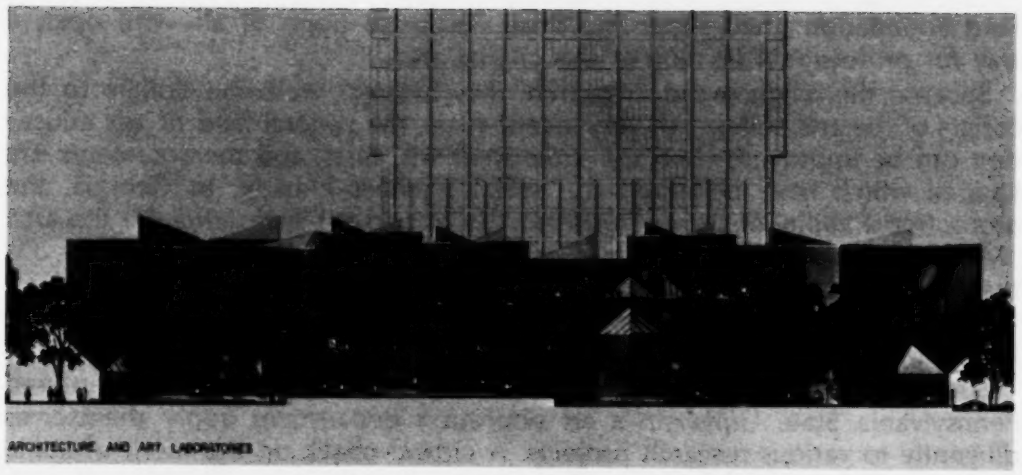
Thus this institution of higher learning, eminent in so many areas, did nothing to supply the need of the art-minded who wanted a professional education in the arts. The best that goes on in that university are the extracurricular presentations by its imaginative students, who do surprisingly well particularly in the theater arts. But it is not, in a real definition, an arts center.

Northwestern University, while excelling in music, left painting, sculpture, and design largely to the Art Institute school. Although in past years the art department has increased, it is not to be listed with those colleges which accent these fields, such as Yale University or U.C.L.A.

At the Illinois Institute of Technology the visual arts have been stressed, especially in the area of industrial design and associated studies. After President Henry T. Heald invited the Institute of Design to become part of the Institute of Technology about 1948, this area continued distinctively and augmented the work in architecture already done there under the leadership of Mies van der Rohe. Professor Jay Doblin, a professionally experienced industrial designer, has continued this direction of the design area, and it is today one of the best in its field. The Institute of Design is small, however, being oriented to the admission demands of the whole institution which is generally science-engineering minded.

Today there is not in Chicago—nor in any of the great cities—the kind of arts center which our society needs. There is none which, like the Industrial Design center of the Royal College of Art in London or the Kunstfakskolen in Stockholm or Ulm in Germany, is adequate in space, furnished with the tools and equipment required, and devoted to a central professional goal of education.

This is what President David D. Henry and his associates ascertained when they made their study for the advisability of a splendid arts center at the Circle campus of the University of Illinois, on the west side of the Loop. Now being built according to a grand design by Walter Netsch, the outstanding talent of Skidmore, Owings, and Merrill, this center promises to become one of the wonders of the arts world. It will be bound to serve all those students who, in the central part of the nation, turn to it for at least their foundation


ARCHITECTURE AND ART LABORATORIES

or undergraduate studies. As a leading art entrepreneur it is going to be successful by reason of the vast need there. The theater, dance, music, and visual arts offerings will be supplied in surroundings almost unique in their completeness and their grandeur.

III.

For the many old and new arts colleges and institutes throughout the country, the crucial questions as to who will head them, where the qualified teachers will come from, and who will provide the funds for their support, continue to be ever more pressing. These are the central problems which nationally beset not only arts education, but also all the areas of higher learning where administrative skills are required to establish and build the institutions. Classrooms, laboratories, studios, and practice rooms must be supplied with those rare instructors who have hard, professional information to dispense and who are also wise in their general outlook. Good teachers, so badly needed in all professional schools, do not grow on trees.

Qualified administrators are no easier to find. In some areas of the arts the training of administrators has already become a tradition. The Fogg Museum at Harvard University, for example, has for decades sent out professionally equipped men and women to museums over the nation. They have successfully occupied the docent and curatorial offices of these institutions, and many have ultimately become the directors. There is no such training center, however, for deans, department heads, or the various administrative officers who help run arts schools. Depending upon the growth of experience through work in the vineyard, the art schools seek their directors and deans from the ranks of apprentices. Any member of an organization such as the National Association of Schools of Art, dealing mostly with the visual arts, can attest to the fact that candidates for the leading offices of these schools are not plentiful. And some who do qualify are turned off by the unruly contemporary scene.

Is there a practical suggestion for training such arts administrators? There is no open Sesame which leads to an easy answer. It is possible, however, that courses which train school administrators such as those at Columbia Teachers College, might be instituted in leading universities to inform the candidates about rudimentary problems and basic solutions. New York University's excellent Institute of Fine Arts is doubtless capable of doing this if it were of a mind to. Perhaps one day the need will become so manifest that a

Ford Foundation grant—ever the final, desperate hope of all—will open a way for professional training in this crucial area.

Because the magic word "research" has brought welcome dollars to the coffers of the arts colleges in very recent years, the general field of arts education can be improved when the same methods, tests, and measurements are applied which have benefited the social sciences already. In Georgia, the promotional ability of Lamar Dodd enables him to get such funds for the arts. "Maybe the most important thing that has happened here," he reports, "is that the University's official policy now prompts them to recognize and reward creative work side by side with scientific research. When I say recognize, I say support, and with the almighty dollar!"

Such centers as Ohio State University's communication arts department and Pennsylvania State University's art education department apply themselves diligently to various research projects. A critical check on the merit of some of these will be in order from point to point, but the main direction of such activity is bound to be helpful. Every now and then a good book, a record of a new way of working in new materials, an exploration of combinations of old media, or even an invention of a new medium, will result in deeper attention to this phase of arts education. The broader effects will not be contained within the boundaries of the campus; they will increase throughout society.

Money is required for these studies and others that open up new vistas in the arts education fields. During the administration of John Gardner, the Federal Government largely through the Department of Health, Education, and Welfare has dispensed funds under the experienced guidance of Miss Kathryn Bloom and her staff. A number of arts colleges have received such aid, and much good has come of it, usually in the area of "research" which can more handily be justified by public officials.

Also, the National Council on the Arts has increased the percentage of giving to the arts. But this percentage is still out of balance. The awful prospect is that the amount will decrease in this Administration, according to the latest report of the National Council on the Arts and Government. "What are the prospects," asks this council in its editorial, "for an active concern for the arts and an expanded program of support at the Federal level?" Not bright. "Although Mr. Nixon agrees that the Federal Government should contribute to the development of the arts . . . he emphasizes his belief that the arts are primarily an individual matter to be fostered by local and private effort." Those of us who have searched for funds to support the arts, through the years, are all too wary of the constancy of such support; the hard won funds from the Federal Government are desperately needed to balance the arts budget everywhere. We stare disconsolately at the fact that the 90th Congress reduced appropriations for the Foundation on the Arts and Humanities from $6,500,000 last year to $5,400,000 for 1969, a cut of over a million dollars. To whom can the arts turn? To the foundations? The total grant of all our foundations to the humanities and the arts, a deplorable figure, is only about 10% according to the reporting *Foundation News*, January 1969. In this official publication of the Foundation Center, located in New York City, the fine arts receive only about 1% of the grants over $10,000 given by American foundations.

A big change of attitude is necessary in this country if the arts are to do even as well in the future as they are doing at this time. Experienced and sage men after a lifetime of concern with the arts, will agree with Arthur Judson, who has not only managed the New York and Philadelphia orchestras, but has also supplied support for the arts himself. He comments, "In trying to

help, with my own foundation, I have discovered that the most munificent grants, such as the Ford Foundation's recent aids to symphonies, really pose even larger problems for these musical organizations in the future. New funds are avidly devoured and the cumulative increase of cost is, I'm afraid, more than any philanthropy can bear in the long future."

The funds must be increased greatly, and to do this a new and supporting faith must be born in the public mind and heart. For the final relief must come from the public purse. Much, much more must be supplied than such men as Roger Stevens or Morton D. May of the National Arts Foundation, though fighting valiantly, are able to win. The gloomy fact—and Stevens is the first to say this—is that this foundation is able to do so very little, that dependence upon it could only create an illusion which would lead to disaster.

The arts must be regarded expectantly for what they are able so richly to do: give back to the earth from which they spring new seed and new life. France, officially, has known this for centuries. The United States is only now beginning to have and develop such knowledge.

The private and specialized schools of the arts have in our history been dependent upon tuition income, handouts from foundations, and the income of endowments and annual gifts, usually meager. The more recent development of the impressive state university systems, however, have lighted a way for future courses which may be safer and more productive than the old. Only three years ago the Commonwealth of Pennsylvania stepped up its effort to help the private schools in painful need. Among those which have been saved with generous annual grants is the Philadelphia College of Art. It now receives about $300,000 a year for operations and salaries, in addition to a reasonable portion of its student tuition income. And in Massachusetts, the Board of Higher Education, under the recent leadership of Chancellor Richard M. Millard, has produced a large scale plan, a total relationship between the tax-supported institutions and the private colleges and universities, which will benefit both. Thus the best private institutions will be given relief, as the newly developed state system forms.

The most famed and best heeled of the specialized schools of the arts, such as Julliard, Cooper Union, Rhode Island School of Design, or the Eastman School, are hard pressed to keep up the acceleration of the pace which is urged upon them by their students, faculty, alumni, and society as a whole. Meanwhile the already noted arts developments in our most visionary and courageous state universities such as Iowa, Indiana, California, and Illinois, are promising for the immediate future at least.

The university complex may be the well-spring of the most adventurous work in the arts, because of the potential unity of its experimenting components which can be brought to bear upon the creative problems unique to our time. Dr. Allen S. Weller of the University of Illinois has voiced his opinion, after seeing vanguard work in the visual arts throughout the country as he searches it out for the Illinois contemporary exhibition, that departmental lines must be and are being struck down by the very force of the needs in the arts areas themselves. Thus, the current work in light-sculpture and light-painting is more surely the result of combined contributions of science areas and the arts, than of just the visual art department alone. And the end of this trend is nowhere in sight, according to Howard Wise, who has devoted his gallery in New York to such light-creations for the past four years. "It is only now, within the past few years," Wise says, "that the possibilities which modern technology offers to the artist as a means of expression are appreciated. . . . The appeal to the public is direct. Light and motion are fascinating be-

cause they are so specially a part of our times."

In a perceptive review of the Museum of Modern Art's exhibition of art and the machine, Christopher Andreas wrote in the *Christian Science Monitor:* "Technology is for some the fulfillment of artistic purposes. Works like these perhaps herald a fresh aesthetic confidence in technology. Paik's prophecy made a few years ago could be more than a dream. He said, 'Someday artists will work with capacitors, resistors, and semi-conductors as they work today with brushes, violins, and junk.' "

These arts related to applied science will become ever more satisfying to a greater number of people. The initiative of the creative adventurers of the Soviet Union in the early 1920's was taken up by the artist-inventors of the Bauhaus a little later, and is not to be weakened by ignorance or indifference now. The combination of talents in the institutions of higher learning in the United States will advance new investigations.

The private, specialized professional colleges of art, mentioned previously, will continue to attract the highly gifted students with strict professional aims and will continue to prepare them professionally for their specific goals. But the broader field more and more may be cultivated in our great university complexes, with their various offerings in numerous studies. They are developing this broadening power so amazingly, where the older European universities are not. In Germany, where the most excellent Kunstwerkschulen are located, the universities have apparently not given much thought or attention to the kind of plans which are being worked out for the arts in the United States, such as for the State University of New York at Purchase.

Such plans, in imagination and variety, should be entertained with open mind and high enthusiasm throughout the country. In the future, all the arts affected by colleges and universities will reach for totality. Hopefully these educational institutions will be the entrepreneurs, expanding the known media and adding those so new that they will be created and developed in our time.

These words of Gilbert Chase, published in the University of Wisconsin's *Art in Society* in 1968, are apropos, pointing to the untold potential and also to the unrealized limitations which will be uncovered:

> Am I for or against the exploration of outer space, the widespread use of computers, the ubiquity of television? To say 'yes' or 'no' is to be equally fatuous. No expression of personal opinion will have the slightest effect on these developments. Once set in motion, they are forces to which no one can set a *terminus ad quem.* It is the same with movements whereby man expresses his reaction to his environment, his destiny, his human and social situation—call it art, or anti-art, or intermedia . . .[2]

All these media in the arts will undergo a metamorphosis, will be transfigured by a new age. And the forms and functions of the modern institution of higher education will also be determined by the demanding force of change; the arts they foster will illuminate these forces and shine their influence all over the world.

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2. Gilbert Chase. "In Between the Arts," *Arts in Society,* V, No. 1, 1968, pp. 54-55.

CHAPTER NINE

The Learning Environment

by John Cataldo

In our everyday experiences, we continuously sort and discriminate, transform and act upon, a profuse input of information, and subsequently evaluate our behavior in view of different levels of resolution or consequence. Our simplest decisions and actions manifest learning of some order and level and underscore an apparent and continuing learning correspondence between the self and everyday or special environments. Differentiation between life experiences and learning is possible only in degree and is relative to the intensional dimension of the experience. The most obvious kind of learning occurs in interactions with the self, peers, family, school, media, culture, and wherever behavior is altered by the interaction.

If the life process is the common learning environment, and every conscious or rational experience within the self or phenomenological environment is learning, then the learning environment is simplistically that particular place or source where learning occurs.

Out of the multiplicity and complexity of available environments (such as the psychological, symbolic, bio-social, esthetic, abnormal, etc.), four special learning environments in the arts emerge with sufficient consistency to invite concern and study: 1) The Self-Environment; 2) The Environment of the Dialogue-Process Encounter; 3) Media and the New Technocracy; 4) New Concepts of Learning Environments.

I *The Self Environment*

> Each mortal thing does one thing . . .
> That being indoors each one dwells;
> Selves-goes itself; myself it speaks
> Crying "What I do is me: for that I came." [1]

The single most critical environment for the artist and student in the arts is the inscape of the human sensorium; within the domain and dimensions of his preconscious states, mental operations, and intuitive processes. In this vital natural realm and arena, all *a priori* operations (self-dialogue and disputations) fundamental to objective decisions and definitions in art (and all human action) occur.

1. From the poem *Inversnaid*, Gerard Manley Hopkins. Oxford University Press, Edition 1935-1938.

Through inner-dialogue and contest of competing considerations, selections from a mass of information, interpenetrating layers, patterns, and configurations of language and visual images, he intuitively selects those combinations of significance (from within his sensorium) for testing, transformation, and possible esthetic resolution.

Within the inscape of the human sensorium, an individual eventually identifies his self and essential purpose in life and art. The personal and esthetic responses an artist makes to his given society from a platform of creative conviction assume an equal value with heredity and the given environment in shaping the self-individuated nature of the artist. The sensorium of the self environment takes on equal significance to the external environment as the generating source and impulse for learning and performing in the arts.

Apparently the preconscious levels of the human sensorium are stimulated by impulses, intuitive soundings, and images of a unique and fantastic kind; and an explanation of the recent appeal of intensified light-sonic-kinetic and fugitive forms and images in life and art to the artist and the young generation may be centered within. Hallucinatory happenings, theatre, and film events, movements as dance, concrete poetry, and new language forms, are extensions and projections of preconscious thought patterns delivered without screening or refinement, into the phenomenological realm of perceivable and physical reality.

These forms, experience, or encounters remind us of tribal, primitive, and fantastic domains in art as evidenced through human history, and they are accepted by the young generation as the source and dominating impulse for life and art. A testing assumption of the internal self environment would suggest that all manifestations of external behavior are *post facto* expressions of an inner unobservable behavior of mental operations and processes. The inscape is generally avoided as suitable for empirical research, whereas it constitutes a substantive base for the psychoanalytical study and research of the divergent nature and patterns of human behavior. The discrepancy is significantly alerting.

We can, however, make visible the complex and individualized self environments of each student and artist through the design of a dialogue-process model which traces the interactions of a student's or artist's mental operations (i.e., *where he's at)* at any point in the artistic process.

II. *The Environment of the Dialogue-Process Model*

The learner (student or artist) will subsequently move from a dialectic within his self environment to interactions with a forming object and the resource-evaluator ("teacher") from inception to esthetic resolution of the concept.

The definition of "teacher" changes significantly to that of a comprehensivist, an evaluator, and a learner in the dialogue-process environment. His artistic and intellectual capabilities, his availability and participation as a learner are indispensable in sustaining the dialogue-process interactions.

The dialogue-process model constitutes a system for analysis and planning, one which traces the interactions of a learner in art, an object forming in process, and a human resource evaluator. Esthetic decisions and behavior are located and studied as they occur at any point during the formative stages of a concept. Advancing and receding concerns, and varied emphasis between learner, object, and resource-evaluator can be identified with reliability in the continuing interacting dialogues as *they occur.*

Dialogue-process is essentially a therapeutic, tutorial, and intimate relationship in art requiring a one-to-one dialogue between learners and a forming object. Evaluation within the model is a continual and sequential proce-

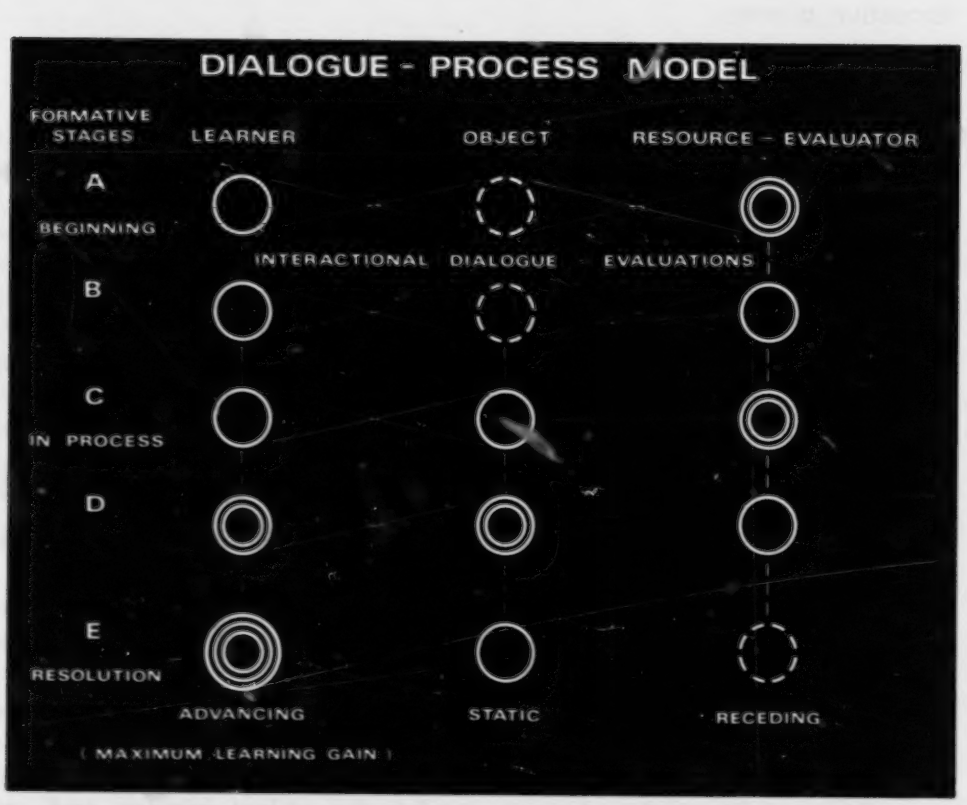
dure wherein the completion of the object completes the evaluation. Evaluation is not a *post facto* experience by an expert or jury, but a transactional evaluative mode between learners, occurring only in process. And a resource-evaluation is available when called for by the student-artist.

The model provides a process or procedure for changing behavior for both learners, in that responsibility for learning in art is jointly shared and the student-learner is required to develop a concept, select transforming media, and continually evaluate his esthetic behavior by being made accountable for his choices and the eventual concept resolution.

Art education is concerned with esthetic behavior in the affective domain relative to decision-making between a person and processes in art. Using a dialogue-process model aids in assessing degrees of artistic capability and allows learner and resource person to trace and locate experiences within the interactions and analysis of an object forming in process and time.

Further, the model used as a learning instrument requires that the learner-resource develop a highly conscious level of understanding and accountability of his continual role and interactions with both learner and object. The resource evaluator ("teacher") would be accountable for learning strategies, esthetic positions, and criteria, selection and use of cues during the interactional dialogues.

Students' attitudes and behavior identified at a point in process relative to: levels of ideational and skill competency, ability to create alternate solutions and redefinitions, would constitute natural behavioral experiences suitabel for study and research within the studio or classroom environment.



Definition and Objectives of the Model

1. A system for analysis and planning relative to learning processes in art and supported by a continual and immediate transactional feedback at identifiable developmental levels.
2. To establish at which point and level of the developmental transactions within performance a learner can (a) identify that the object he is producing is under his control, and (b) consistent with his level of inquiry, i.e., where the quality of "teacher" cues and imposed condition (Eisner) is no longer decisive in controlling (or a necessary factor for) the resolution of the object.
3. That the dialogue-process evaluation technique, style or mode, can neutralize personality differences (if any) between resource (teacher) and learner through interactive dialogue evaluation that is concept-centered, issue-centered, and object-centered, and that an "ego diminishment" or displacement will occur through object-centered evaluations and interactions.
4. That the dialogue-process evaluation experiences during developmental levels of concept and object formation will progressively reduce the importance of the object in direct proportion to the level of achievement and quality of art experience. The object in the best educational and creative sense will "dissolve" in value so that what remains will serve only as a reminder or objective record of a particular level of experience in art, and at a specific time. Such an hypothesis is consistent with prevalent and traditional theory that art objects in themselves are purposeless creations. The creative component is essentially an interactional, transformative process.

Procedure

A. Environment

Preceeding and fundamental to the transactions between learners is the establishment of a climate of psychological security. In a new learning correspondence, profuse discussion may take place and is initially centered in the ("teacher") resource-evaluator. During this phase the teacher usually discusses such esthetic considerations even expectations, as original thinking, risk-taking (degree and level), unusual responses and solutions in art, esthetic appreciation, and open-ended topics pertinent to the endorsement of productive thinking. The nature, even style, of the evaluation transactions are discussed prior to performance and are clearly understood by students in order to remove the "evaluation is always a threat" feeling.

B. Context

The context follows a paradigm developed by Elliot Eisner. Some assumptions in the evaluation-dialogue interaction include:

1) There are varying degrees of individual students' needs for cues, and these relate to students eventually identified as low, medium, and high creative types.
2) The model could be operated totally by a student in self-directive and evaluative ways. Students who require or demand freedom of choice within the studio or classroom environment would identify the concept, make choices, resolve the object inquiry, and seek evaluations when desired. In this sense they are performing as artists.
3) The learner could accumulate:
    a) sketches or models that occurred at different developmental

stages of the idea which contributed to the final resolution

b) personal and interactional statements, written or taped, noting a significant experience or insight that accrued at any time in the process-dialogue.

III. *Media and The New Technocracy As Learning Environment*

> Visual communications disseminated through linked or intersatellite systems are potentially, if not now actually, the single most comprehensive, effective educational means ever developed in human history. And they are operating most effectively outside the walls of our academic institutions in such convincing ways that the shape and behavioral patterns of the next generation may largely be determined by the force and impact of these systems. In our time, and in our towns, any human, of any age, may select from a vast outpouring, information of every kind, in any amount he desires and in any order. His selections are spontaneous, uncensored and unlike curriculum-structured educational programs; they are randomly selected and include every aspect-even-extreme-of human experience.
>
> John W. Cataldo/1968

The pervasive effects of the technological environment upon the human sensorium are obvious in the esthetic resolutions of contemporary arts and architecture. New forms and images of a unique visual kind are rapidly assimilated through the sensorium of the artist and have immediate effect on the mental operations and esthetic outcomes of studio performance.

The instruments of our technology produce images and forms supportive of marketing and functional concerns, yet when placed in an esthetic field and correspondence, assume a new value for illuminating and clarifying the human condition and purpose in contemporary living.

Dissemination media describe and review the social revolution of this time in immediate and universal ways and reinforce the interrelationship and simultaneous developments of the esthetic with social and technological conditions.

Computers, new alloys, and light and dissemination media have upset programs of art and forced the redefinitions of traditional arts disciplines. In turn, our current visually literate students have lived in symbiotic ways with the instruments and forms of the new technocracy and will require new learning resources and arts environments to interact with and humanize the technological advance.

The new arts tradition deals with unprecedented ideas and reveals a search for appropriate processes and formative media. Collaboration with existent or emergent technology has accelerated and Fine Arts programs and institutions are also beginning to combine their arts curricula and resources. Divergent conceptual intentions require different and variable space for interaction, and learners in art will interact within the institution, society or the technocracy as necessitated by the resource demands of the eshetic encounter.

The new arts curricula is inseparable from the new youth generation and its preferred life style. Film, television, electronic media, and sound synthesizers, are used extensively in the everyday environment, while they are belately and skeptically introduced in arts programs of higher education. Students within academic institutions and youth in the social environment have entered into an appealing social and esthetic correspondence with the new sounds, forms, and visual configuration of the new media environment. Traditional and nontraditional media and concepts will provide the substan-

tive base for programs in higher education as they move to extend the cultural heritage and anticipate emergent components of a new comprehensive and interactional tradition and role for the arts.

IV. *New Concepts of Learning Environments*

Special arts programs of recognized achievement function as depth workshops within traditionally defined disciplines. They will continue to service and preserve the traditional heritage and romantic aspects of the arts as we have known them.

However, the recent turn from traditional curricula to comprehensive environments for learning anticipates the next development for arts programs by: 1) accommodating the self-governed life and world of the artist, in that supportive resources (human and technological) are available and developed as needed, and 2) the nature of traditional studio programs and disciplines has been modified towards a collaborative correspondence with the new technocracy, society and education.

Emphasis in the arts is now located in concept and issue-centered objectives. Developing the students' ability to conceptualize ideas and transform them into objects requires an intimate collaboration between artists, educationists, and technologists in that the means for forming and evaluating conceps in critically appreciative ways are accessible in the social, academic, technological, or media environments. In new definitions for curricula in art education at every instructional level we can project that components of a learning environment in the arts and education will include: 1) *Comprehensive arts programs* of art studio, dance and movement, theatre and happenings, film and visual communications, music and sonics, dialogue-process models; 2) *Psychological studies* of human behavior from birth to death;-3) *Language,* verbal and nonverbal modes as well as the multiple learning of the languages of divergent cultures such as English, French, and Chinese; 4) *Ecology,* patterns of human interactions from historical, psychological, sociological, and anthropological viewpoints; 5) *World and space ecology,* man's position on earth and in space; and, 6) *Research and development,* continual search for new learning modes and environments.

Conceptual concerns in arts environments would include light, time, space, motion, and dialogue-process, and would appropriately require interdisciplinary study throughout the six listed learning components of the new arts environment.

Summary

In addition to the common learning world environment, we have identified four learning environments specific to art in higher education. They include: 1) the Self-Environment; 2) the Environment of the Dialogue-Process Encounter; 3) Media and the New Technocracy, and 4) New Concepts of Learning Environments.

The first two hold a high educational concern in that they are centered within the learner and learning interactions within a studio-classroom environment; and we have sufficient accessibility to these environments to develop a level of accountability through observational and descriptive study.

The later environments are being encountered daily through increasing confrontation; they have modified traditional art programs in nontraditional and unprecedented ways at every instructional level.

Indeed it is increasingly apparent that the identification of learning processes, gains, and environments is applicable to all educational and sociological stratifications.

In large part the fourth environment was initiated and is being developed through federal and private funding. The full impact of funded innovative programs in the arts has yet to emerge; however, the experience and learning gained from innovative programs has already created the necessary evolutional and revolutionary character of our current search for definition in art and education.

CHAPTER TEN

Art, Government, and the Social Milieu

by Charles M. Dorn

Titles, tend, at best, to obscure the central issue at stake in any serious discussion. The title of this chapter is no exception—particularly if it implies to the reader that what is to follow is a comprehensive treatise on the subject of the visual arts, government entrepreneurism, and current public taste in America. Even if there was some one person capable of such virtuosity, space itself would not allow adequate treatment of one area, much less all three. Hence, my interpretation of the title is directed to the mix of the ingredients rather than the batter.

What seems to be of greatest relevance to the arts in higher education in our time is that the seemingly separate entities of the title are affecting each other more directly than at any time in our history. To imply that university art departments, government, and the social environment have ever been wholly disparate would be overstating the case, for one could not exist without influence on the other. If there is one discernible change in our time, however, it is in the flux occurring between these elements, which in the sixties spurred the seemingly simultaneous emergence of the university as chief entrepreneur and impresario of the arts, the beginning of serious federal and state funding of the arts, and the rise of organized involvement of the lay public through state and local arts councils. All we can now predict of the ultimate effect of these developments is that the more traditional concepts of university arts administration will not survive the pressures of the intrusion.

It comes as no surprise that the art education establishment, the government, and the public hold divergent views on how the arts should be conducted; but that these disparate views would eventually result in rivaling institutional entrepreneurism would have been difficult to anticipate. Who will reach ascendancy is anyone's guess, but we may be certain that the arts in higher education will have to become more sensitive to the demands of public pressure. To maintain its current role of chief entrepreneur, the university will need to resolve the conflicts that now exist between its own views and those held by its rivals.

1. *A Period of Growth And Transition*

The sixties have been a period of unprecedented growth for art departments in both major universities and state universities and colleges. Art students and staff have increased at a phenomenal rate*, especially in the case of the former state teachers colleges, which are now ably competing

with the larger state universities for funds and students in the arts. (In some states, prestigious state university art departments find themselves coming off second best to some of the former state colleges which in the forties and fifties were not very far advanced from the normal schools who spawned them. Many of these schools, whose art departments in the forties were housed in army barracks with only a few staff members, now boast over half a hundred staff members housed in new multimillion-dollar fine arts centers.)

The skeptics of university arts sponsorship will never remain completely silent, but their principal claim that the university is by its very nature incapable of sponsoring the arts has been largely discredited. Unfortunately, the question of what effect further institutionalization will have on the arts may go unasked until it is too late to reverse the trend. Be that as it may, the arts in our times are serious institutional business and will become even more so in the years to come.

Economics is, of course, the principal factor leading to the ascendancy of the university to the position of principal impresario and entrepreneur of the arts. Private sources in today's economy can no longer sustain the burgeoning costs of the extensive education and training needed for the artist, teacher, and scholar. The university, in terms of numbers affected, facilities available, and sources of revenue to be applied, is in the unique position of being the only institution in the U.S. capable of supporting the arts for any substantial length of time. As a result, the universities find they are not only able to shape the cultural values of the resident community, but to train the artist of the future and influence future levels of support needed for the arts through educating the new leaders for commerce, industry, and government.

II. *The Arts and Society*

Even now, it is quite possible that U.S. college and university art programs are having a direct effect upon the art values of the society. While this is certainly not the only factor involved, few would disagree that the U.S. public is concerned about the development and use of the arts as a social instrumentality in our time. Whether such interests are tantamount to a "cultural revolution," or whether public involvement signifies any deep or lasting commitment to the arts continues to be debated. What is evident, however, is that the U.S. public is "turned on" about the arts, judging by attendance at museums and galleries, involvement in educational programs, the purchase of art objects, and support for community and state activities in the arts. While we may continue to hear the protestations of the cultural elitist that the entrance of the consumers to the world of art is a heinous crime, Toffler has a point to make when he says that, "Far from being passive or bovine, our culture consumers are quite often alert, active, and possessed of definite opinion." [2] Too often, I think, those concerned with the arts in higher education tend to underestimate the degree of public knowledge and interest.

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* As to actual numbers. enrollments in art and art education programs are difficult to estimate, although 1966 figures for earned degrees at the baccalaureate, masters, and doctorate level show about a 300 percent increase in the past eleven years. This is based on the statistic of 12,094 degrees awarded in 1966-67 as compared to 4,140 awarded in 1955-56. It should be noted, however, that this statistic does not reflect those degrees awarded by the majority of large independent art schools which were not included in the study. Because art programs in both universities and in the private art schools are now largely degree programs, it would seem that these statistics are, in general, a fair estimate of the growth achieved.[1]

1. Marjorie O. Chandler. *Higher Education: Earned Degrees Conferred Part A*, Summary Data. Washington, D. C.: U.S. Government Printing Office, 1968.

2. Alvin Toffler. *The Culture Consumers*. Baltimore, Maryland· Penguin Books, 1965.

At the moment, there seems little doubt that access provided the general public through the unprecedented growth of museums and galleries, through the communication media, and through expanded educational programs in the arts has increased public awareness. Such access has even encouraged the use of public power to influence the form of the art object. Because the new entrepreneurs may not have gained access to art through a professional commitment, they are not afraid to dilute art with such impurities as science, sociology, media, and technology. A look at the current gallery scene should be evidence enough that the arts are being asked, perhaps even forced, to meet new demands by the society for "social relevancy." It is particularly interesting to contemplate the shift of the historically individualized arts to an institutionalized stance, while at the same time society, discouraged by the failures of its traditional institutions, seeks de-institutionalization through the arts. Such shifts may not, however, be as contradictory as they appear, especially if they reflect an honest attempt by both the layman and the professional to make art more relevant to the concerns of contemporary society.

One way the public is making its views known is through the new community and state arts councils. These lay organizations are unquestionably playing a more important role in sponsoring the arts at the state and community level. The rapid development of such community art groups is due both to increased public interest in the arts and a concern for the lack of access seemingly imposed by traditional art institutions. Uniformly skeptical about public meddling in the arts, universities, professional schools, museums, and other arts institutions have tended to view their domain as both precious and unassailable from direct public involvement. In the future, however, these art groups will challenge traditional institutions to alter radically their educational stance on public participation in the arts. It should be noted that these arts groups are in a position to encourage a broader base for support of the arts within both the community and the university.

Though the present level of support for the state and community arts councils is still not substantial, the growth rate of such groups is significant when one considers the fact that most state arts councils were not formed until the December 1965 deadline set for matching grants under the Arts and Humanities Act of 1965. With the notable exceptions of Missouri, Illinois, and New York, most state arts councils in the beginning of 1966 were merely statements on paper. Expenditures per capita in 1968 for the various state arts councils ranged from 53.7 cents per person in Puerto Rico, to under 5 cents per person in the majority of the states. Overall average per capita for the states and territories with any appropriations at all is 4.67 cents. Such figures hardly compare with the reported figures of 21 cents per person in Britain, 17 cents in Italy, 20 cents in France, and $5.50 in Austria—though these figures spuriously include funds for education and housing of the arts.[3] While state support toward such groups will probably remain minimal, according to the Associated Councils on the Arts, some 504 community and state arts councils have been organized, and we may be relatively certain that the future of the arts will be closely tied to the development and probable influence of these organizations.

Skepticism about the quality of public involvement in the arts by arts institutions, including the colleges and universities, is not all together unwarranted. Art professionals are concerned about the qualitative aspects of the so-called "cultural explosion." Most feared is the proliferation of the arts as a threat to continued quality and excellence in art production and perform-

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3. *Washington International Arts Letter*. VIII, No. 1. December 1968-January 1969, Washington, D. C., 480 pp.

ance. Though there seems little doubt about growing public interest in the arts, the concern is that such interest will not be sustained without assistance from those professionally concerned with the quality of public involvement in the arts. The point is appropriately made that while increased leisure time and expanded economic affluence may turn the public toward the pursuit of more intensely personal kinds of experiencing, these conditions alone will not assure lasting and growing public commitment to the arts in future years. Regardless of the quality of public involvement, however, the art views of the general public as manifested through its public institutions will be heard. This can be a very powerful voice when one considers that the principal means of support for the arts in the culture comes from the general public.

It is, I think, significant that at no other time in our history has the general public had more access to institutions capable of influencing the course of the arts than it does at present. Whether we like it or not, the principal sources of funding for the arts comes from government through support given our schools, colleges, community art centers, musuems, and quasi-government agencies. To be sure, some institutions are more responsive to the needs of the general public than others, with the levels of response ranging from the more or less autonomous character of the college and university art department to the largely democratic and mass culture oriented community arts council. However, regardless of where on the continuum of public repsonsibility the school or group falls, each in varying degree is dependent upon public funds and must be responsive to the needs of the public it serves.

III. *The Arts and Government*

With respect to the future of government involvement in the arts, especially in light of dwindling private support of the arts in our time, it seems inevitable that federal, state, and local governments will provide even greater support for the arts in the future. At the federal level, while support given the new Arts and Humanities Foundation has been somewhat limited by the financial drain of the war-time economy, there is still reason to believe that the National Arts and Humanities Foundation will in time become as affluent as the National Science Foundation. Projections of Foundation expeditures for 1968, 1969, and 1970 were set at $50,000,000 yearly, $18,000,000 of which was to be allowed for expenditures in the visual arts. Although the agreed upon economy cuts imposed by the Johnson Administration have kept Foundation spending to approximately $7,000,000, which is below the authorized 16.25 million, further increases in federal funding in the arts is anticipated.

During the first three years (1965-68), the National Arts Endowment, the principal source of government funding in the arts, expended approximately 1.4 million for grants in the visual arts. To this sum may be added an additional 1.1 million that the Foundation provided in grants for arts education, a substantial portion of which was allocated to the visual arts. The largest grants were in the form of awards to artists ($445,000), and individual grants to teaching artists ($337,000). The second largest beneficiaries were the museums, who received $346,000. Smaller amounts were granted to a dozen or more private and public institutions, including some schools, for a variety of purposes such as community sculpture, workshops for artists and craftsmen, exhibitions, experiments in media and technology, and historical studies in the arts.[4]

Despite the fact that Endowment support for the visual arts in higher education has thus far been limited, there is reason to believe the amounts

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4. *Washington International Arts Letter*. VIII, No. 2 & 3. February-March 1969, Washington, D. C., 493 pp.

currently expended will increase, and the impact of federal support in the arts will be felt to a greater degree in the coming years. Because of the nature and the diversity of federal programs, it is even possible that we, like the university scientists, will not appreciate the level of support received until our grants are threatened.

Although the federal government's major involvement in funding the arts has occurred only since FY 1965-66, some clues as to future guidelines and priorities are now apparent. It is still no secret that support for federal funding in the arts is a difficult matter, at least for politicians. President Kennedy and President Johnson both felt the clout of the defiant artist while attempting to establish rapport with the art community. There was an almost complete breakdown in communication between the executive branch and the artistic community during the last two years of the Johnson Administration. Looking forward, it is quite possible President Nixon, too, will suffer some of the same indignities. This should not, however, deter government efforts to support the arts and if Nixon is true to preelection pronouncements, we may see even greater emphasis on education in the arts. In light of political realities, supporting educational ventures in the arts remain easier to handle if only because politicians can avoid the risks of supporting artists who by their statements and/or creations may tend to embarrass the Administration.

Judging from the 1968-69 budgets submitted by the National Art Foundation to the last Congress under former chairman, Roger Stevens, future spending in the area of the visual arts will remain substantially below that accorded the performing arts. This is, in part, due to the reality that symphony orchestras, dance companies, and theatre groups are simply more expensive to operate. Also favoring their future funding is the reality that more often than not, performing companies are both national in scope and institutional in character.

Federal funding in the visual arts in the future, unless a drastic change occurs under the Nixon Administration, will likely follow current policies and priorities which tend to favor institutional appropriations. Priorities for funding will probably remain principally for museums, scholarships, or stipends for study, housing, and facilities for artists and scholarly study and research. The fact that individual artists remain politically suspect also favors increases in institutional funds.

Even if more federal funds for the arts are made available to higher education, it will not necessarily mean more support monies unless art professionals are prepared to develop the skills necessary for effective educational grantsmanship. If the experience of art educators (who have received close to 7-million dollars on some 176 projects for research and development under the Office of Education's Arts and Humanities Program) holds true for other departmental personnel, no deluge of proposals are likely to be forthcoming even if funding is available.[5] Hoffa, in a recent article on educational grantsmanship, best sums up the situation when he says:

> Grantsmanship is a skill which few art educators have bothered to learn because until recently it was an exercise in academic futility. It is, therefore, not surprising that as art teachers have tried to prepare proposals, they have done badly. Their efforts have been variously incomplete, ambiguous, misdirected, and naive. More often than not, they required an act of faith even to be considered. . . .[6]

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5. Stanley Madeja. "Art and Government", *Art Education*, XXII, No. 3, March 1968, p. 20.

6. Harlan E. Hoffa. "Grantsmanship for Art Educators", *Studies in Art Education*, X, No. 1, Fall 1968, p. 44.

Like it or not, grantsmanship is more likely to become a way of life in the arts in higher education in the years to come. As evidence of the opportunities available to us, a recent publication of the National Endowment for the Arts lists some 90 federal-support programs for individual artists, public and private groups, educational institutions, and organizations involved in arts programming.[7] A substantial portion of these federal programs are geared to assist the arts in higher education. This federal involvement will not be welcomed by all professionals with equal enthusiasm. Indeed, the game of educational grantsmanship seems at times to be at cross purposes with the best interests of the profession and the discipline. The choice to go after federal funding for the arts does certainly incur the risk of bureaucratic thinking and advancing priorities and policies we will not always agree with. However, such a condition is not inevitable, especially if the interests of higher education are represented in government at the program or bureau level. The fact is funding of the arts in higher education over the past several years has amounted to several millions, and more is to come if we are willing to tap the sources for funds available to us.

Two things are certain: 1) that *someone* will eventually use these funds; and, 2) that the lack of proposals will not cause the federal government to abandon its commitment to support the arts in the nation's colleges and universities. It should be noted that the commitment to federal support for the arts in the interest of the public welfare was clearly established when the National Arts and Humanities Foundation legislation was passed by the Congress in 1965. Though the commitment comes late in our history, it is not likely to be revoked, but rather to grow in the level of support offered to the arts in higher education.

III. *Programs for the Future*

As to the general future of the arts in higher education, we may be fairly certain that demands will be felt to make our programs more responsive to the cultural needs of the community, state, and nation. If we hope to serve the art needs of the society, significant modifications in the scope of the art curriculum will be needed. To do so, attention needs to be given to at least four broad curricular concerns: 1) To provide general education or "audience" education in the arts to all university students; 2) To train the artist or artisan for the production and/or performance of works of art; 3) To assume responsibility for the education of artist- teachers for the schools and universities; and 4) To accept a major responsibility for creating and maintaining the arts at the community level.

Educating the Artist

While it is evident that the university is capable of accepting responsibility for the education of the artist, the viability of such programs will not be assured without radical change in the traditional academic concepts held by most universities. The problem, for example, of producing doctoral programs for studio artists will eventually become accepted in higher education, even if only to satisfy the university's demand of its own faculty for higher degrees. Though the development of such programs is a responsibility universities can meet, many of our academic traditions will have to be challenged before such programs can be relevant to the need for maturation and independent development of the artist. In spite of the fact that there is good reason to

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7. Judith G. Gault. *Federal Funds and Services for the Arts*. Washington, D. C.: U.S. Government Printing Office, 1967.

believe the university capable of adapting its program to meet the needs of the prospective artist, its historical commitment has been primarily to provide the academic art education necessary for art professionals in the areas of research, education, history, and criticism. Obviously, considerable change will be needed (especially in graduate education) if we are to offer a meaningful education to the artist.

Educating the Artist-Teacher

In light of the movement away from teacher licensing by state departments of education to the so-called "approved" program approach, it is also apparent that the university will hold almost total responsibility for determining the education of the artist-teacher. In the coming years, university art departments as a whole will determine what art teacher education in that institution will be. Based on the statistics of degrees awarded in art in institutions of higher education, about one of every three students enrolled will formally pursue careers in teaching. Changes in the curricular content, sequence, and scope in art teacher education programs are needed. Hopefully, the art department's new responsibility will require a greater effort than in the past to define critical concerns in art teacher education.

It is important to remember that art education includes the training of teachers for college and university art departments as well as for the public schools. Although the figures are not available, there is reason to believe that the typical university or college art department trains nearly as many teachers for the colleges as it does for public schools. A critical problem in higher education is the need for more adequately trained teachers of art. While the education of the artist-teacher for the colleges and public schools may seem less glamorous than educating the artist, the teacher education program remains the bread and butter element in most U.S. college and university art departments. Considering the number of professional artists that can be effectively absorbed by the society, the education of the artist-teacher should be the principal professional emphasis in most departments of art.

The Arts in General Education

If the aim of liberal education is to give significance and nourishment to individual human life, the arts then contribute that part of liberal education which reminds men of their humanity and of the sustaining values of their culture. With the growing requirement of a college education for all individuals in the fields of education, commerce, and government, the kind and quality of arts education offered in the general education program is bound to influence the future level of support for the arts in this country. Recognizing the fact that ninety percent of U.S. business executives have higher degrees, and among the younger executives, nearly thirty-five percent also have done graduate study, it is immediately apparent that the university has a key responsibility in the education of future audiences and subsequently the probable sources of support for the arts in the society of the future.

The arts in higher education face many unsolved problems in the design of the general education curriculum. Whether the curricula should be developed by individual subject-oriented departments in the arts or by a cross-disciplinary approach (i.e., "fine arts" majors) is but one of the questions yet to be answered. Problems relating to college entrance requirements, the nature of precollege preparation, and other critical issues must be resolved before universities can effectively meet their general educational potential. It is, however, readily apparent that higher education must accept the major

responsibility for extending cultural education to all citizens and in time perhaps becoming the principal social agency to do the job.

The Art Object

In addition to producing a good portion of the art forms created, in the future, higher education will also be expected to provide the educational opportunities for understanding these forms and the curatorial services necessary for their display. While it is evident that adequate museum facilities exist in most major U.S. cities, colleges and universities located in areas where such facilities are not available will be required to provide such services. Though institutions will vary in terms of the degree of involvement, the expectation that the university serve as a major contributor to the cultural life of the community is now a fact of life.

The Path Ahead

With further institutionalization of the arts as represented by the new institutional entrepreneurs, i.e., government, art councils, and universities, the arts as we practice them in higher education most certainly run the risk of becoming less and less relevant to the goals of the society we serve. The greatest risk is the tendency for institutions to resist "outside meddling" and to turn inward rather than outward into the world for regeneration and inspiration. Also, we must face the fact that institutionalism tends to produce more of he same—that is, the new and more diverse institutions of the future. The hope is, however, that we can avoid becoming art bureaucracies by keeping our institutions and the art profession open to relevant influences both from within and without.

The arts in higher education at this juncture in time are ripe for bureaucratic inroads because they are torn between the demands of the university and the demands for relevancy from students and the public. Art professionals are being pressured by their institutions, governments, and foundations on one hand to make art more cognitive and integrative (more liberal education for more people), and on the other hand by students to make art more personal, more individual, and more closely related to improving the quality of human existence. The challenge at this point is to remain open and receptive to new ideas and avoid establishing false dichotomies. Despite the apparent pressure, we need not decide to return to past practices, nor need we decide that any one one single approach is more relevant than the other.

As to the future for the visual arts in higher education, what I have sought to point out here is that the problems in our time are not more difficult, but rather of a different order, being more political, social, and organizational and requiring differing strategies for solution. If, at this point in our development, we can accept 1) that the discipline of art has changed, and 2) that the political and social strategies for affecting change in the visual arts at the college and university level are of a different order, we can see our task is to devise new programs to meet new conditions. The challenge of the future is then to recast the values of the university art program in light of the rapidly changing cultural values of the society and its institutions, recognizing most that it will not be sufficient to merely keep things the way they are.

CHAPTER ELEVEN

Projections: Hopes and Fears

by Edmund B. Feldman

I.

Compared with their modest estate not so many years ago, the arts today enjoy a prosperity in American universities and colleges which many of us thought we would not live to see. That is to say, we have larger faculties, more students, better and grander buildings, exceedingly active museums and galleries, fairly secure status in the curriculum, and growing acceptance from our colleagues in the humanities and sciences. These and other signs of success have been slowly and often painfully gained; but they are also the fruit of a colossal enlargement of the higher education industry and a tempestuous love affair our society has been having with college and university degrees. To be sure this love affair is currently experiencing stormy weather in the form of public quarrels—quarrels which are unbecoming in good academic company no matter how aggrieved the parties may feel. But all the sages say, among them Terence: "The quarrels of lovers are renewals of love." Let us hope so. In the meantime, it would be well to remember that the growth and prosperity of our art establishment does not constitute prima facie evidence of remarkable quality in what we do or extraordinary merit in who we are. This is a time when we should look to the soundness of our educational foundations and the adequacy of their superstructures. Quoting Terence again: "All men, when prosperity is at its height, ought then chiefly to consider in what way they will endure disaster.

Perhaps it is ironic to speak of prosperity while an unpopular war still saps our energies and divides our affections, while higher institutions are often under siege of their own clients, while cities fester and the poor riot, while churches are rent with schisms, while scholars issue forth from their classrooms and libraries to do battle with politicians and policemen. Still it is true that these disaffections (excepting those of a minority of an underprivileged minority) are felt intensely by those who have been generously blessed with talent, money, intelligence, comfort, and most of the social and cultural advantages. It is something new in history, I think, or at least something unexpected, to see prosperous institutions assailed by their most privileged constituents. McGeorge Bundy seems to feel that this constituency includes the best generation we have ever raised. That would be a difficult proposition to prove or disprove. Certain it is that society as a whole, and higher institutions in particular, must look forward to fundamental transformations issuing largely from the assaults—intellectual and physical, reasoned and hysterical, moderate and extravagant—of this gifted generation.

The arts must also contemplate fundamental alterations. We are accustomed to stylistic change in art, indeed that is what many of us study. But I am speaking of alterations in the way art is taught, practiced, and experienced under the auspices of higher institutions. Changes are forthcoming even though college students do not have the wit or experience to know why their art instruction so often seems deadly or irrelevant; they only know that it frequently leaves them less inspired and enlightened than is the case with some of their cherished extra-curricular, extra-academic experiences. To be sure, academic studies cannot be expected to compete with the transient excitements of the secular world. Nevertheless, the study of art can reasonably be expected to throw some light on the meaning of existence. And academics ought to make a specialty of shining such a light from the vantage points of their disciplines; alas, they rarely do. It would be fair to say of many of us that we pursue our respective hobbies with varying degrees of commitment and personal satisfaction; and that, from time to time, these pursuits happen to coincide with the needs and interests of the students submitted to our tutelage. This arrangement has been hitherto justified by the tacit assumption that knowledge is a seamless web: no matter what is taught or learned it is part of that web, hence edifying for the young because of its implicit connection to a comprehensive system of meanings. Regrettably, those meanings are often inscrutable to undergraduates.

Artistic performance in the academy, like art scholarship, is capable of being supremely irrelevant to the declared objectives of higher education. It has to be continuously examined for congruence with the priorities defined by liberal learning rather than the vagaries of the art market. In other words, the university has a responsibility to afford students the opportunity to see art steadily and whole rather than as a fragment of the contemporary exhibition scene. The predilection for "the tradition of the new" in college art studios can create as much distortion, from the standpoint of humanistic study, as the dry as dust examination of art objects according to the methods of nineteenth century connoisseurship. The questions an art scholar might ask, in his capacity as teacher, are: Why am I teaching this set of facts about art rather than an alternative set? As among the cognitive possibilities open to students who usually encounter art objects simulated by lantern slides, which possibiliies are more and which are less valuable? Is it feasible to present a comprehensive image of the visual arts without examining every major monument uncovered by archaeology and described by art history? May one legitimately interpolate data from disciplines such as philosophy, anthropology, and the social and biological sciences when explicating particular works of art? Precisely what kind of seeing and knowing am I intent upon fostering among these enthusiasts of multisensory experience?

II.

I think it will be readily granted that artists and scholars who teach should continually ask themselves questions whose answers will tend to make their instruction fresh and pertinent. But today we sense the urgency of fundamental problems which are ancillary to the strategies of the teaching situation: How does the university perceive its role as a patron of art and artists? As educator to that public which looks to art for enlightenment and pleasure? As sponsor of artistic innovation? As conservator of a tradition of images and ideas stretching back to prehistory? For it must be plain that howevermuch we aspire to contemporary relevance in teaching, the institutions we serve are not things of the moment. A university justifies its existence by bringing a vast historical tradition to bear upon present perplexities, and certainly art is an integral part of that tradition. If we did not feel ourselves somehow

attached to everything that man has thought and created in the past, we could easily be supplanted by institutions expressly devoted to the present moment: newspapers, television networks, think tanks, advertising agencies, and firms specializing in market. Within the university, however, artistic creation has to be a mode of investigation *in the light of* human cultural history. Otherwise it becomes one-dimensional—interesting but lacking the ambience of depth conferred by perceptions of the background against which it presents itself. Outside the university, artistic creation is different—not better but different. It is the same difference that obtains between scholarly criticism and journalistic criticism: both need to be done, and both can be done well.

McNeil Lowry of the Ford Foundation expressed reservations a few years ago about the capacity of the arts to flourish within universities; they are healthiest, he felt, in professional art schools, conservatories, and independent performing arts companies—places where they are not caught up in the bureaucracy of the multiversity, places where their substance is not parcelled out in semester hours of credit. From a certain standpoint, it seems absurd to offer courses in painting or the writing of poetry, or to employ artists or teachers, assigning them ranks like "assistant professor of printmaking" and promoting them as they present evidence of productivity and eminence according to standards understood by academics. But this is precisely what has been going on in American colleges and universities since World War II, and at an accelerated rate during the past ten years. So far as the performing and creative arts in the university are concerned, we are faced with a condition, not a theory.

There may be a certain wisdom in the wedding of the creative arts with the university—a wisdom not perceived by those who were excessively impressed with the difficulties experienced immediately after the honeymoon. I am not sure that artists who purvey their wares through galleries in New York are necessarily freer than their brothers sequestered in the groves of academe. Teaching callow undergraduates and catering to the whims of dull deans may be preferable to selling ties at Macy's. And in the university, one occasionally encounters an interesting poet or philosopher. On the other hand, the art scene as manipulated by foundations, modern museums, art journalism, commercial galleries, and social-climbing collectors can be a very nerve-wracking, not to say brutal, experience.

Universities invited artists to teach because they wanted to be more than custodians of culture. Art scholarship, we all agree, is enriched when it is generated amid collections of great works. By the same token, scholarship and learning are enriched in the presence of living art created by living men, some of whom may be the masters of the future—who knows? Personally, as one who tries to teach art criticism, I am glad to be working in an environment shaped by art whose excellence has not as yet been ratified by the processes of history. The uncertain and contingent character of artistic greatness, it seems to me, brings a healthy breath of reality into the sometimes airless environment of academe. There is an analogy with science in the university which holds equally for art, I believe: many university men suspect that only some of the research in the physical and biological sciences, so munificently subsidized by the government, will turn out to rank with the work of Gallileo, Mendel, Newton, and Darwin. As for the rest, it is useful for the men who do it and indirectly instructive for students to be taught by scientists actively engaged in creating the stuff of science. Teaching by men who alternately rejoice and dispair over their creative inquiries has an edge and a bite that one does not feel in the classes of teacher who are one or more steps removed from real discovery and disappointment. It would seem that partial failures in science, or in art, have the capacity to yield educational

dividends quite apart from their cognitive or aesthetic value.

III.

Today a solution to the problem of the aesthetic education of liberal arts students still eludes us. The logistics of the situation often impose arrangements which run counter to our educational wisdom. That is, we are governed by the large numbers of students to be taught, the limited curricular time we have to teach them, the reluctance of senior scholars to teach courses of an introductory or general educational character, and the scarcity of well-qualified and committed young men to teach these courses. To meet this dilemma, manufacturers of educational hardware increasingly offer all-manner of mixed-media packages that are presumably foolproof, which is to say, graduate assistants can use them. One fears lest the fascination with gadgetry and the pursuit of optimum man-machine linkages will obscure the fundamental questions about what ought to be taught and the relevance of what is learned to the goals of liberal education.

Most schools make a distinction between survey courses in the history of art and courses in art appreciation—an unfortunate term but one that enjoys the ratification of long usage. Nevertheless, one still encounters art appreciation courses of one semester's or even one quarter's duration being taught as historical surveys. When you consider that able and experienced historians undergo considerable pain in teaching a *one-year survey*, you realize that the job cannot be done well in eleven weeks or eighteen weeks. Consequently, another way has to be found. It will not be found as long as we think in terms of compressing twenty thousand years of art history into an irreducible list of two-hundred or five-hundred or even a thousand monuments. I am inclined to believe that teachers of literature have been more successful than we in this regard because they stress the critical rather than the historical study of literature. That is, they emphasize the explication of outstanding literary works more than the tracing of the influence these works seem to have exercised over subsequent literary production. As a result, the student is encouraged in the direction of the phenomenological perception of works of art as opposed to the study of style sequences and sources of artistic influence. The phenomenological approach is, in my judgment, more likely to deal with learning of an affective character because it focuses on the human resources of the perceiver in the examination of art objects. Studying artistic influence and stylistic transmission stresses the ability to remember or recognize previously identified style features and iconographic usages. Consequently, the resultant learning exhibits a more cognitive than affective character. I take it that the fine arts components of liberal arts curricula are intended, among other things, to afford students the opportunity to explore their capacities for feeling and to experience intuitions of quality in the presence of significant works of art. Consequently, fine art study ought to emphasize affective modes of learning, difficult though it is to evaluate.

A combination of studio performance with lecture-discussion teaching in art appreciation courses is employed by many schools. The above-mentioned logistical considerations, however, constitute a major deterrent, especially in large universities. Studio instruction requires a great deal of space, two or three times as much class time as lecture instruction, and a great deal of faculty time. In addition, it is difficult to feel confident that any systematic ingestion of ideas and information takes place when students without much artistic aptitude or motivation undertake learning through artistic performance. When we give the impression that serious insight into artistic creativity can be gained through more-or-less spontaneous and self-directed exploration with materials, we vastly oversimplify the nature of art as a discipline. Students

with well-developed artistic aptitudes can gain considerable understanding of the work of the masters through their own studio performance. But students who have reached their late teens or early twenties with little or no artistic ability are likely to be frustrated by most types of studio performance. To be sure, they can engage in collage and assemblage activities, but these illuminate only a recent and limited sampling of the great artistic tradition. Perhaps very small colleges, whose students have benefitted from good quality art education programs in grade and high school, can profitably undertake a studio approach to art appreciation. In general, however, and despite the effusions of Marshall McLuhan, we are obliged to use discursive language in our teaching because the right words spoken in the right order still constitute our most efficient mode of communicating complex ideas to large numbers of people at the same time.

It must be plain that the aesthetic education of the entire student body is the most important responsibility of any art faculty in any higher institution. The identification and training of artists and scholars is an important but secondary responsibility. Obviously the quality of American culture depends, in the first instance, on the degree of aesthetic cultivation and discrimination which the general public can attain. The public schools have pursued this goal rather one-sidedly, in my opinion, by placing too much stress on artistic performance as the sole avenue to aesthetic sensitivity. Colleges and universities have taken *several* avenues in failing to accomplish their mission: they have reduced fine arts study to a tedious, cognitive routine; or they have specialized in the education of rather dreary connoisseurs of European art up to the middle of the nineteenth century; or they have vocationally trained a small number of very clever designers. Of course, outstanding individuals often emerge from each of these defective educational traditions. In some cases, their excellence consists of a reaction against their formal schooling. In this regard, we may congratulate America's art establishment for having accomplished something genuinely useful: it has apprised students of the fact that art is something important that needs to be taken very seriously. At the very least, students see works of art, both good and bad; they hear art discussed, both badly and well; and some of them actually acquire the habit of looking to the visual arts for pleasure and insight. But the fact that museums, colleges, galleries, schools, and magazines often misconstrue the nature and import of art—especially contemporary art—does not prevent students from finding their own meanings and delights in it . . . with us if we let them, and without us if we do not.

IV.

Finally, what can be said about the arts in the universities in regard to the revolutionary trauma our entire society is experiencing? I think many young adults first encounter the serious examination of social and economic injustices during their college years. It is also during their late teens and early twenties that they are most intolerant of authority and most suspicious of parental controls. As an institution, the university possesses many of the prerequisites of authority and many of the attributes of a parent. Moreover, in the exercise of its authority it is not always just or wise. Exactly like a parent! Furthermore, it is not difficult to see the interconnections between the authority of universities and the power complexes which govern our society as a whole —the persuasive cadres of the so-called establishment. Consequently, perceptions of a power largely hostile are felt very vividly by students because of their age and situation, and by junior faculty members, too, because of their powerlessness in the heirarchies of the multiversity. It is not surprising that some of them exhibit paranoid behavior notwithstanding their discovery of

real abuses, real stupidity, real injustice, and real perversity in their immediate environment. To redress real and imagined grievances—in the university and in the world—a movement has sprung up which seeks a radical relocation of authority—changes in the governance of higher institutions first, followed by changes in the substance of what is taught, afterward. Recommendations for change in what is taught are rarely specific or systematic because students usually do not know enough to offer solutions to problems which have occupied the attention of wiser persons for many years. Besides, radical student movements are philosophically committed to *political* strategies: they believe that injustice results from the wrong location of decision-making authority. Being assured of their own virtue, they naturally believe that decision-making authority should be reposed to them. Being similarly convinced of the corruption of professors, they are reluctant to see such persons exercise much authority of any sort.

The consequences of a political approach to the arts—the creation of art, the exhibition of art, the teaching of art, scholarship about art, art curriculum construction—the consequences of a political attack on these important areas can be disastrous. Politicians must necessarily represent their constituencies, but artists must represent their experience; bureaucrats must be diplomatic and say what the occasion demands, but scholars must tell the truth. We have recently witnessed the scandalous misuse of a great institution, the Metropolitan Museum of Art, because its leadership endeavored to politicize the experience of art, to make it an instrument of its own aspirations for power by causing it to reflect the worldview of a politically potent coalition. The result is that no one has been well served—not the Metropolitan, not artists, not reviewers of art, and not the unfortunate Harlem community whose fate, it seems, is to be the pawn of cultural commissars on the make. To say art has always been an instrument or accompaniment of power is to fall into one of those crude oversimplifications of history which obscure more than they illuminate. To be sure, artists have taken the orders of patrons, and institutions have employed art to influence attitudes, but that was before the democratic revolutions of the 18th century. It is axiomatic in our time that the artist is answerable only to his own conscience. If, like Ben Shahn or David Siquieros, he is attracted to political themes, that is *his* business. But bureaucrats and administrators of art institutions, especially those which are publically supported, must not play the role of Byzantine emperors, Counter-Reformation popes, dictators of art à la David, or, more recently, totalitarian dictators like Hitler, Stalin, and Mussolini. The "arrogance of power" is just as offensive and as potentially dangerous when exercised by a museum director as it is in the hands of a supremely confident politician.

Now there is great pressure for the development of programs of Afro-American studies in our universities. The visual arts are clearly implicated. We may draw attention to the fact that courses in African art have long been included in the programs of art departments large enough to employ specialists in that field. But it should be pointed out that the art of Africa has contributed as much to the aesthetic development of whites as of blacks. There is also the obvious fact that American Negroes have, through four hundred years of residence on this continent, developed an identity over and above that consciousness they brought from Africa. In my judgment, the modern black American looks at Congo ancestral figures pretty much the way other people do. The fact is that everyone has tribal origins, and our study of tribal art represents an investigation into the modes of feeling and perceiving experienced by *all* types of men at a certain stage of their development. Consequently, it would seem that the educators and scholars who have recently discovered

Afro-American studies have really discovered a political slogan with which they hope to beguile angry and relentless young Americans.

But western scholarship is vulnerable to the charge that it is the history of ethnic art. This is because the categories we use to frame our discussion of human creativity are derived from the tradition originating in Greece and the Middle East. Our textbooks reflect the evolution of this tradition and cannot truly be said to embrace the total human artistic development. On the other hand, fashioning categories adequate for the comprehensive study of art—transcending ethnic and nationalistic labels—is a tremendous challenge to our scholarship. One does not readily abandon the stylistic and periodic formulations which have produced the spectacles through which we literally see. But scholarship must find a way to solve this problem—not as an item on a political agenda, but as the logical next step in our intellectual development.